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A  
CATALOGUE  
OF  
PETRARCH BOOKS

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ITHACA, NEW YORK  
MDCCCXXXII.



# PETRARCH BOOKS



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MDCCCLXXXII

EDITION of 160 copies, of which 80 are on Whatman paper and 80 on American tinted paper,  
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## PREFATORY NOTE.

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THE works relating to Francis Petrarch, and the editions of his various writings in Latin and Italian, of which a list is given in the following pages, were chiefly gathered together during a sojourn at Paris in the Summer of 1881. Having been placed in the hands of different English and French binders, they did not all reach this country until the Spring of 1882. The present catalogue has thus been hurriedly prepared, and is now privately printed solely with the view of facilitating the increase of the collection. In its compilation I have been materially aided by those admirable treatises, the *Catalogo delle opere di Francesco Petrarca esistenti nella Petrarchesca Rossettiana di Trieste* of Dr. Attiolo Hortis, and the *Bibliografia petrarchesca* of Professor Giuseppe Jacopo Ferrazzi; to both of these eminent scholars, therefore, I feel myself under a great weight of obligation. Of constant utility, likewise, has been the *Bibliotheca petrarchesca* of Antonio Marsand, whose familiar acquaintance with the multitudinous editions of the Canzoniere few of his successors in the line of Petrarch collectors can hope to equal. Without the assistance of these bibliographical works, and of the various lists published by Domenico de' Rossetti, it would hardly have been possible, in such a brief period of time, either to purchase or to catalogue so considerable a collection of Petrarch books.

It is proper to state that the titles of an earlier date than 1700 have been transcribed with tolerable precision and fullness; for my purpose this has not been deemed so essential in the case of works issued since that time. Those portions of the older titles which were printed in capitals are reproduced in lower-case type except the initial letters in names of persons and places; while in those portions printed in lower-case type the capitalization of the title has been followed. This will explain some apparent inconsistencies, as, for instance, in the usual abbreviation of the word *messer*, which is sometimes given as *m*, and sometimes as *M*. In all the titles the omission of the author's name is generally shown by the substitution of two period-marks ( . . ), and that of other matter by the insertion of three ( . . . ). The enclosure of page or folio numbers in brackets is an indication that the pages or leaves they represent are without numeration. The names of Italian writers beginning with *Da*, *De*, *De'*, *Degli*, *Dell'* or *Di* are customarily so entered. For my own convenience in using the collection the index has been made unusually comprehensive. To these explanations I may add that the few more pretentious bibliographical notes are to be regarded as tentative rather than final in their character.

W. F.

Cornell University Library, November, 1882.





## CATALOGUE OF PETRARCH BOOKS.

**Acharisio, A.** Vocabolario, grammatica, et orthographia de la lingua volgare d'Alberto Acharisio da Cento, con isposizioni di molti Ivoghi di Dante, del Petrarca, et del Boccaccio. . . . 1543. *At end:* Stampato in Cento in casa de l'auttore del mese di Zugno. 1543.

4<sup>o</sup>. ff. [4], 316.

**Acker, J. H., editor.** Francisci Petrarchæ vita ac testamentum illa ab ipso poeta et Hieronym. Squarzafigho profecta, hoc vero a Pavlo Manutio et Io. Georgio Grævio conservatvm emendavit mvltis locis, notis ac singylaribvs qvibvsdam avxit Io. Henr. Acker. Rvdolstadii, *Gollner*, 1711.

8<sup>o</sup>. ff. 8, pp. 87, ff. [3]. *Contents:* — Dedication, ff. [1]–[4]; prefatio ad inventvtem, ff. [4]–[8]; Franciscus Petrarcha posteritati, pp. 1–23; vita per Squarzafighvm, pp. 23–64; Petrarchæ testamentvm, pp. 65–79; additamenta cvriosa ex Massono, pp. 79–87; index rerum.

— Appendix ad vitam ac testamentvm Francisci Petrarchæ vt prodiervnt ex recensione Io. Henrici Ackeri. Rvdolstadii, *Litteris vrbaniensis*. 1712.

8<sup>o</sup>. f. [1], pp. 22. Bound with the preceding.

**Affò, I.** Dizionario precettivo, critico, ed istorico della poesia volgare del padre Ireneo Affò di Buseto; seconda edizione con una tavola in rame. Milano, *Silvestri*, 1824.

8<sup>o</sup>. pp. xii, 451. 2 pl. Constant allusions to Petrarch.

**Agrati, G.** Manuale di letteratura poetico-cristiana all' uso specialmente della gioventù e di chiunque voglia erudirsi con diletto e senza fatica. . . . Petrarca. . . . Milano, *Wilmant*, 1854.

8<sup>o</sup>. pp. 120, f. [1].

**Aguilhon, E. d', M. Bourotte, and others.** A Pétrarque: vers inédits recueillis à l'occasion de sa fête séculaire, 18 Juillet 1874. Aix-en-Provence, *Remondet-Aubin*, 1875.

8<sup>o</sup>. pp. 80, f. [1]. 118 copies printed, no. 100; separate reprint from *Fête séculaire et internationale de Pétrarque* (Aix, 1875).

**Aleardi, A.** Discorso su Francesco Petrarca, letto a Padova il 19 Luglio 1874. Padova, *Sacchetto*, 1874.

4<sup>o</sup>. f. [1], pp. [5]–79. Inserted slip of *Errata*.

— Discorso su Francesco Petrarca, letto a Padova il 19 Luglio 1874 . . . Padova, *Sacchetto*, 1875.

1. 8<sup>o</sup>. pp. 59. Second edition.

**[Allegri, A.]** Lettere di Ser Poi pedante nella corte de' Donati a messer Francesco Petrarca, a Gio. Boccaccio ed a Pietro Bembo, dedicate a monsignor Giovanni della Casa; testo di lingua ridotto a miglior lezione ed illustrato con note per Antonenrico Mortara. . . . Casalmaggiore, *Bizzarri*, 1850.

8<sup>o</sup>. pp. 63. See Melzi (*Dizionario di opere anonime e pseudonime*) ii. p. 355.

**Alunno, F.** Le ricchezze della lingua volgare sopra il Boccaccio, di M. Francesco Alunno da Ferrara. Di nuouo ristampate, ricorrette, et ampliate dallo istesso autore, con le dechiarationi, regole, observationi, & aggiuntoui le Cadenze o uero Desinenze di tutte le uoci del detto Boccaccio, e del Petrarca, per ordine di Alphabeto, col Decamerone secondo l'originale, e ristampato dall' Academia Fiorentina, e segnato co i numeri corrispondenti all' opera. . . . In Vinegia per Pavlo Gherardo, M.D.LVII. *At end:* In Vinegia per Comin da Trino. M.D.LVII.

4<sup>o</sup>. ff. 395, [1].

**Amadi, A. M.** Ragionamento di m. Anton Maria Amadi intorno a quel sonetto del Petrarca che incomincia; *Quel; che infinita providentia, & arte*; Tratto dal suo Conuiuio, sopra l' Canzoniere di esso Petr. celebrato, come nella seguente lettera appare. In Padova, Appresso *Gratioso Peracino*, 1563.

4<sup>o</sup>. ff. [4], 42, [1].

**Andreoli, R.** Il Petrarca a porto Maurizio. . . . Oneglia, *Ghilini*, 1879.

8<sup>o</sup>. pp. 19.

**Andres, G.** Dell' origine, progressi e stato attuale di ogni letteratura . . . ; nuova edizione conforme all' ultima di Roma con giunte e correzioni dell' autore. Pisa, *Capurro*, 1829–30.

8 v. 8<sup>o</sup>. Vol. i., 1829, pp. xix, 368; ii., pp. xiv, 367; iii., pp. v, 304; iv., pp. vii, 297 [by error 295]; v., pp. vii, 308; vi., pp. viii, 367; vii., 1830, pp. xii, 271; viii., f. [1], pp. viii, 310. The copy seems to lack the *Tavola delle cose notabili* belonging at the end of vol. vii. Petrarch allusions frequent in vol. i–iii.

**Annotationi** brevissime. See **Benavides, M. M.**

**Aretino, I.** See **Bruni, L.**

**[Arnavon, F.]** Pétrarque a Vaucluse, prince de la poésie lyrique italienne, orateur et philosophe le plus renommé de son siècle, et non moins célèbre par la constance de sa passion pour la vertueuse Laure. . . . Paris, *Le Normand*, 1804.

8<sup>o</sup>. pp. xxxii, 391. In the same vol. a ms. copy, pp. [4], of Mme. Verdier's well-known idyl, *La Fontaine de Vaucluse*.

**[—]** Retour de la fontaine de Vaucluse contenant l'histoire de cette source et tout ce qui est digne d'observation dans cette contrée: par l'auteur du *Voyage a Vaucluse* et du *Pétrarque a Vaucluse*. Avignon, *Guichard*, 1805.

8<sup>o</sup>. f. [1], pp. 110. 2 pl.

— Pétrarque a Vaucluse, précédé du Voyage a Vaucluse et suivi du Retour de Vaucluse; présenté à sa majesté Louis XVIII. . . . Deuxième édition. Paris, *Debray*, 1814.

8<sup>o</sup>. Portr., ff. [6], pp. xxxii, 391, pl., pp. 110.

**Arnigio, B.** Lettura . . . letta pubblicamente sopra 'l sonetto *Liete, Pensose, Accomagnate, e Sole*. Ove si fa breve discorso intorno alla Invidia, all' Ira, & alla Gelosia. In Brescia, M.D.LXV.

8<sup>o</sup>. ff. [39]. Name of printer not given; but on the title-page is Marchetti's dolphin and anchor.

**Aubanel, T., F. Mistral, and others.** 18 de Juliet 1874; a Petrarco, quauquei rimo inedito mandado au centenari cinquen celebra a Vaucluse e en Avignon. . . . Ais-en-Provenço, *Remon-det-Aubin*, 1875.

8<sup>o</sup>. pp. 14, f. [1]. Reprint from *Fête séculaire et internationale de Pétrarque* (Aix, 1875).

**A[ubrey], P. C.** Le Pétrarque français; poésies diverses, par P. C. A. Seconde édition. Tours, *Mame*, [1799?].

18<sup>o</sup>. ff. [2], pp. 235. Allusions to Petrarch, pp. 2, 222-224. Two copies.

**Averani, B.** Dieci lezioni composte sopra il quarto sonetto della prima parte del canzoniere del Petrarca, e recitate nell' accademia della Crusca . . . all' illustrissimo signor Enrico Nevvton inviato straordinario di S. M. della Gran Bretagna . . . Ravenna, *Landi*, 1707.

4<sup>o</sup>. ff. [6], pp. 98. On the sonnet, *Quel ch' infinita provvidenza*.

**Baldelli, G. B.** Del Petrarca e delle sue opere libri quattro. Firenze, *Cambiagi*, 1797.

4<sup>o</sup>. pp. xxv, 321.

— Del Petrarca e delle sue opere, libri quattro; edizione seconda con postume correzioni ed aggiunte dell' autore ora per la prima volta pubblicate. [Firenze], *Poligrafia fiiesolana*, 1837.

8<sup>o</sup>. pp. xxiv, 319. Two copies.

— Vita di Giovanni Boccacci. . . . Firenze, *Ciardetti*, 1806.

8<sup>o</sup>. Portr. pp. lii, 392. Petrarch references, pp. 58, 90, 97-98, 108-111, 114-118, 129-136 (Petrarch and Dante), 158-159, 192-193, 208-210 and elsewhere.

**Baret, E.** Les troubadours et leur influence sur la littérature du midi de l'Europe, avec des extraits et des pièces rares ou inédites. . . Troisième édition. Paris, *Didier*, 1867.

8<sup>o</sup>. pp. x, 483. Petrarch, pp. 175-178, 180-185, and frequently.

**Bartoli, A.** I primi due secoli della letteratura Italiana. . . Milano, *Fallanti*, 1880.

1. 8<sup>o</sup>. ff. [3], pp. 609, f. [1]. Petrarch, pp. 433-554.

**Bassi, C.** Al sommo poeta lirico italiano Francesco Petrarca pel suo centenario funebre 18 Luglio 1874: poesie. Milano, 1874.

8<sup>o</sup>. pp. 8. Author's name, place, and date not on title-page.

— Al sommo poeta lirico italiano Francesco Petrarca pel suo centenario funebre 18 Luglio 1874: poesie. Seconda edizione. Milano, *Commercio*, 1874.

8<sup>o</sup>. pp. 8. Author's name, place, and date not on title-page.

**Baudrillart, H.** Pertes éprouvées par les bibliothèques publiques de Paris pendant le siège par les Prussiens en 1870, et pendant la domination de la commune révolutionnaire en 1871; rapport à M. le ministre de l'instruction publique. . . Deuxième édition revue et corrigée. Paris, *Techener*, 1872.

8<sup>o</sup>. pp. 32. Destruction of the Marsand collection of Petrararch in the library of the Louvre, pp. 25-26.

**Bäumker, K.** Zweiundsechzigster Jahresbericht über das königliche Paulinische Gymnasium zu Münster in dem Schuljahre 1881-1882. Mit welchem zu der am 24. März stattfindenden Schlussfeier ehrerbietigst einladet [sic] der Direktor des Gymnasiums Dr. Johannes Oberdick. Inhalt: 1. Quibus antiquis auctoribus Petrarca in conscriben-

dis Rerum memorabilium libris usus sit; vom Herrn Gymnasiallehrer Dr. Klemens Bäumker. 2. Schulnachrichten; vom Direktor. Münster 1882, *Coppenrath*.

4<sup>o</sup>. f. [1], pp. 35, folding table. The essay by Dr. Bäumker occupies pp. 1-18.

— Quibus antiquis auctoribus Petrarca in conscribendis Rerum memorabilium libris usus sit; pars prior; scripsit Clemens Bäumker. Monasterii Guestfalorum, *Formis Coppenrathianis*, 1882.

4<sup>o</sup>. f. [1], pp. 18. Separate reprint of Dr. Bäumker's essay, with an independent title-page.

**Bembo, P.** Le prose di M. Pietro Bembo, nelle quali si ragiona della volgar lingua, scritte al Cardinal de' Medici, che poi fu creato a sommo pontefice, e detto papa Clemente VII.; divise in tre libri; in questa nuova edizione unite insieme con le giunte di Lodovico Castelvetro. . . . Napoli, *Rail-lard*, 1714.

2 v. 4<sup>o</sup>. Vol. i, ff. [50], pp. 187; ii, ff. [2], pp. 306. Edited by Ottavio Ignazio Vitaliano. Petrarch references, vol. i, pp. 61-62, 157-158, 179, 182-184; ii, pp. 243-244.

**[Benavides, M. M.]** Annotationi brevissime, sovra le rime di m. F. P. le quali contengono molte cose à proposito di ragion civile, sendo stata la di lui prima professione, a beneficio de li studiosi, hora date in lve, con la tradivtione della Canzona. *Chiare fresche & dolci aque. Italia mia. Vergine bella.* & del Sonetto *Quando ueggio dal Ciel scender Paurora*, in Latino. . . . In Padova. Appresso Lorenzo Pasquale, MDLXVI.

8<sup>o</sup>. ff. [4], 171. Two copies.

**Bericht über Rosetti's Ideen.** See **Mendelssohn, J.**

**Betti, S.** Intorno alla canzone del Petrarca, la quale comincia *Spirito gentil che quelle membra reggi* esposizione. . . Roma, *Tipografia delle belle arti*, 1854.

8<sup>o</sup>. pp. 12, f. [1]. Estratto dal *Giornale arcadico*, tomo 135. Author's autograph.

— Intorno a una famosa canzone del Petrarca, dialogo . . . ristampa con molte aggiunte. Roma, *Tipografia delle belle arti*, 1864.

8<sup>o</sup>. pp. 17. Estratto dal *Giornale arcadico*, tomo xxxvi. della nuova serie. Relates to the canzone *Spirito gentil*.

**Bettinelli, S.** Delle lodi del Petrarca. . . Mantova, *Pazzoni*, 1787.

8<sup>o</sup>. pp. 88.

**Bianchetti, G.** Dei lettori e dei parlatori, saggi due di Giuseppe Bianchetti: alcune lettere di lui medesimo; nuova edizione riveduta dall' autore. Firenze, *Le Monnier*, 1858.

12<sup>o</sup>. ff. [2], pp. 416. Petrarch, p. 240; Una visita a Valchiusa, pp. 291-298.

**Bianchini, G.** Tre lezioni del dottore Giuseppe Bianchini di Prato, accademico fiorentino, dette da esso pubblicamente nell' accademia fiorentina sotto il consolato del conte Gio. Batista Fantoni; al serenissimo Ferdinando, principe di Toscana. . . . Firenze, *Manni*, 1710.

4<sup>o</sup>. pp. xii, lxxvi. Lezione seconda, sopra il sonetto di M. Francesco Petrarca, che comincia *Si come eterna vita è veder Dio*, pp. xxvii-xxxiii.

**Bidelli, G.** Centoni del Petrarca di M. Givlio Bidelli senese. . . Stampata in Vinegia L'Anno M.D.XLIII. Del Mese di Novembre.

8<sup>o</sup>. ff. [12].

**Biondi, M.** Omaggio di un Aretino alla tomba di Francesco Petrarca in Arquà il giorno del quinto centenario della di lui morte. Arezzo, *Cagliani*, 1874.

8<sup>o</sup>. ff. [2].

— Relazione delle splendide onoranze rese al Petrarca nel Luglio 1874 in Arquà ed in Padova in

occasione del V. centenario dalla sua morte, letta dal presidente generale dell'accademia di scienze, lettere ed arti di Arezzo nell'adunanza solenne del 9 Agosto 1874 per quel giorno stesso prescelto a festeggiare il sommo poeta. Arezzo, *Racuzzi*, 1878. 1. 8°. pp. 25.

**Bisso, G. B.** Voci e locuzione poetiche di Dante, Petrarca, Ariosto, Tasso, e d'altri autori del cinquecento. . . . Palermo, *Ferrari*, 1756.

2 v. 8°. *Contents*.—Vol. I, A-I, pp. xi, ff. [2], pp. 484; II, L-Z, ff. [2], pp. 570.

**Blanc, L. G.** Petrarca. [Leipzig, *Brockhaus*, 1844.] 4°. pp. 204-254.

Extract from the *Allgemeine Encyklopädie* of Ersch and Gruber, 3<sup>rd</sup> Section, 19<sup>th</sup> Theil.

**Blaze de Bury, H.** Laure de Noyes; a l'occasion du cinquième centenaire de Pétrarque. [Paris], 1874.

8°. pp. 241-283. From the *Revue des deux mondes*, 15 Juillet, 1874.

**Boccaccio, G.** Document historique de Boccace sur Pétrarque, manuscrit de la bibliothèque de Saint Marc de Venise, publié pour la première fois et accompagné d'une dissertation et de recherches nouvelles par M. le M<sup>rs</sup> de Valori. Avignon, *Fischer*, 1851.

8°. pp. v, 6-77, 2 pl., f. [1]. Edited by Henri Zozime, Marquis de Valori, who was ignorant of the previous publication of the document. Two copies.

**Bocchi, A.** Alcuni giorni ai colli Euganei, opuscolo. . . Venezia, *Alvispoli*, 1830.

16°. pp. 136. Storia d'Arquà, pp. 58-59; Fonte d'Arquà, p. 60; Sommario della vita del Petrarca, pp. 60-62; Madonna Laura, p. 62; Casa di Petrarca, pp. 63-64; Sepolcro di Petrarca, pp. 64-67; La gatta del Petrarca, pp. 67-69.

**Bongiovanni, P.** Risposte a nome di madonna Laura alle rime di messer Francesco Petrarca in vita della medesima. . . Roma, *Franzosi*, 1762.

12°. ff. [3], pp. xi-xix, 339. The name of the author is also spelt *Buongiovanni*.

**Bonifaccio, G.** Lettione sopra vn sonetto del Petrarca. Del signor Giovanni Bonifaccio, L'Opportuno academico filarmonico. In Rovigo. M.DC.XXXV. Appresso Daniel Bissuccio. . . .

4°. ff. [6], pp. 48. On the sonnet, *Passa la nave*.

**Bonifas, F.** De Petrarcha philosopho thesim hanc facultati litterarum parisiensi disceptandam propositus ad doctoris gradum promovendus F. Bonifas. . . . Parisiis, *Durand*, 1863.

8°. ff. [2], pp. 70, f. [1].

**Bonsi, L.** Cinque lezioni . . . Lette da Lui pubblicamente nella Accademia Fiorentina Aggiuntoui vn breue trattato della Cometa. E nella fine vn Sermon sopra l'Eucarestia da douersi recitare il gionedi Santo del medesimo Autore. In Fiorenza Appresso i Givnti, MDLX. . . .

8°. ff. [4], 112, [1]. Lezione prima, sopra quel sonetto del Petrarca, che comincia: *L'aspettata virtù, ch'en voi fioriva*, ff. 1-14; — Lezione seconda [terza, quarta], sopra quel sonetto del Petrarca, che comincia: *Pommi on'è sol' eccide i fiori, e l'erba fi*, 15-74.

**Borgognoni, A.** La canzone spirito gentil. (A chi meglio possa ella tenersi diretta. nuova interpretazione de' primi tre versi.) Ravenna, *David*, 1881.

8°. pp. 22.

**Brevi ricordi sopra Francesco Petrarca.** [Padova, *Crescini*, 1874.]

8°. pp. 32. On first page of cover: *In occasione del quinto centenario [sic] di Francesco Petrarca*.

**Briefe über Italien.** See *Jagemann, C. J.*

**Bringuier, O.** . . . A perpaus de Petrarca. . . . Montpellier, 1874.

8°. pp. 12. Publications de la *Société pour l'étude des langues romanes*.

**Bruce-Whyte, A.** Histoire des langues romanes et de leur littérature depuis leur origine jusqu'au XIV<sup>e</sup> siècle. . . . Paris, *Trenttel*, 1841.

3 v. 1. 8°. Vol. I, ff. [2], pp. xii, 519; II, ff. [2], pp. ii, 544; III, pp. vi, 501, f. [1]. Petrarch, vol. III, pp. 338-477, 498-501.

**Bruni, L.** Le vite di Dante, e del Petrarca scritte Da Lionardo Aretino cavate Da un Manuscritto antico della Libreria Di Francesco Redi E confrontate Con altri Testi a penna. In Firenze All' Insegna della Stella. MDCLXXII.

12°. pp. 112, ff. [2].

**Buonarroti, M. A.** Rime di Michelagnolo Buonarroti il vecchio; col commento di G. Biagioli. Parigi, *presso l'editore*, 1821.

8°. ff. [4], pp. xlv, 495. Lezione di Michelagnolo Buonarroti, nell'accademia della Crusca detto l'Impostata, sopra il sonetto del Petrarca che comincia: *Amor che nel pensiero mio vive e regna*, pp. [293]-327. Uniform with Biagioli's edition of the Canzoniere (Paris, 1821).

— Opere varie in versi ed in prosa . . . alcune delle quali non mai stampate, raccolte da Pietro Fanfani. Firenze, *Le Monnier*, 1863.

12°. ff. [2], pp. iv, 607. Lezione sopra il sonetto del Petrarca, che comincia: *Amor, che nel pensiero mio vive e regna*, pp. 497-517.

**Burckhardt, J.** Die Cultur der Renaissance in Italien: ein Versuch . . . Dritte Auflage besorgt von Ludwig Geiger. Leipzig, *Seeman*, 1877-78.

2 v. 8°. Vol. I, pp. xii, 362; II, pp. x, 380. Petrarch, numberless references.

**Bustelli, G.** Su la canzone del Petrarca all'Italia, considerazioni di Giuseppe Bustelli lette nel r. liceo spedalieri di Catania per la conferenza del Giovedì 1 d'Aprile 1869; aggiuntovi un carne Latine di Vito Coco tradotto. Catania, *Caronda*, 1869.

8°. f. [1], pp. 18, xiii.

**Butenschön, [J.] F.** Petrarca; ein Denkmal edler Liebe und Humanität. . . . Erster Band. . . . Leipzig, *Wolf*, 1796.

8°. pp. xvi, 322. Never completed.

**Calmò, A.** Le bizarre. Faconde, et ingeniose rime pescatorie. Nelle qualle si contengono sonetti stanze. Capitoli, Madrigali. Epitafii. Desperate, e Canzoni. Et il Commento di dui Sonetti del Petrarca, in antiqua materna lingua. Per m. Andrea Calmo. *At end*: In Venetia per Alessandro de Viano Nell' anno del Nostro Signore, 1564.

8°. pp. 104. The singular punctuation of the title-page is here copied, as well as the misprints. Imitations in the Venetian dialect of two of Petrarch's sonnets (one being the sonnet *Pace non trovo*) with humorous comments, pp. 88-104.

**Camerini, S.** Esposizione delle due prime ballate e del sonetto dodicesimo del Petrarca. Pisa, *Prosperi*, 1837.

8°. pp. 33. Ballate, *Lassare il vicio, and Occhi miei lassi*; sonetto, *Quando fra l'altre donne*.

**Camillo, G.** Di m. Givlio Camillo. Tvtte le opere, cioè Discorso in materia del suo Theatro. Lettera del riuolgimento dell' uomo a Dio. La Idea. Due Trattati: l'uno delle materie, l'altro della imitatione. Due orationi. Rime del detto. . . . In Vinegia appresso Gabriel Giolito de Ferrari et Fratelli M.D.LII.

12°. pp. 263. The *Trattato delle materie* especially abounds with Petrarch allusions. Bound by Chatelin of London.

— Annotationi . . . sopra le rime del Petrarca. Tavola di m. Lodovico Dolce de i concetti: & Estratti di molte belle & affigurate forme di dire, e di altre cose pertinenti a moralità, & all' arte. Tavola di tvti i vocaboli con le sposition loro, e de gli epiteti usati da esso Petrarca. . . . In Vinegia appresso Gabriel Giolito de Ferrari e fratelli. M D LIII.

80. ff. [70]. Folio [7], being sig. [77], appears to be lacking—the full count would thus be ff. [91]. The preceding page ends *Ma*; the succeeding one begins *che pace*.

**Campbell, T.** Life and times of Petrarch, with notices of Boccaccio and his illustrious contemporaries . . . second edition. . . London, *Colburn*, 1843.

2 v. 80. *Contents*: Vol. i., portr., t.-p., f. [1]: preface and contents, pp. [vii]–xxxii; life, pp. 330; ii., portr. of Laura; t.-p. and contents, pp. xii; life, pp. 413; 2 pl. of coins.

— Life of Petrarch . . . Philadelphia, *Camp*, 1841.

1. 80. 1 p. xiv, 25–444.

**Campbell's life of Petrarch.** [New York, 1842.]

80. pp. 204–330. Extract from the *New York Review*, vol. x., no. 20 (April, 1842).

**Canestrini, G.** Le ossa di Francesco Petrarca; studio antropologico . . . Padova, *Prosperini*, 1874.

1. 4°. ff. [3], pp. 95, 4 pl., f. [1].

**Canù, C.** Storia della letteratura italiana . . . Firenze, *Le Monnier*, 1865.

80. ff. [2], pp. xix, 733, f. [1]. Petrarch, pp. 50–76, 95, 170–175.

— Petrarcha. Milano, *Bernardoni*, 1874.

80. pp. 8. Estratto dall' *Archivio storico lombardo*, anno I., fasc. 3<sup>o</sup>; date and place on reverse of title-page; author's name at end.

**Canzoniere per la gioventù.** See **Opici, L.**

**Caponsacchi, P.** Discorso intorno alla canzone del Petrarca *Vergine bella*. Di m. Pietro Caponsacchi Pantaneti Aretino. In Firenze, Appresso Georgio Marescotti. 1589. . . .

4°. ff. [1], 24, [1].

**Carducci, G.** Presso la tomba di Francesco Petrarca in Arquà il xviii. Luglio MDCCCLXXIV. discorso . . . Livorno, *Vigo*, 1874.

80. pp. 22.

— Poesie di Giosuè Carducci (Enotrio Romano); quarta edizione, preceduta da una biografia del poeta. . . . Firenze, *Barbèra*, 1880.

80. pp. xliii, 372. Sonnets; *F. Petrarca*, p. 235, and *Commemorando il Petrarca*, p. 238.

**Casa (La)** ed il sepolcro del Petrarca in Arquà. Venezia, *Galletti*, 1827.

80. pp. 81, f. [1].

**Casaregi, G. B. G. T. Canevari and A. Tommasi.** Difesa delle tre canzoni degli occhi e di alcuni sonetti, e varj passi delle rime di Francesco Petrarca, dalle opposizioni del signor Lodovico Antonio Muratori . . . Lucca, *Frediani*, 1709.

80. ff. [4], pp. 308, ff. [2].

**Casotti, F.** Esposizione d'un luogo del Petrarca di varia e dubbia lezione, indirizzata all' accademia Pontaniana . . . Napoli, *Gioja*, 1855.

80. pp. 23. On the words *buon sire* in the line *Contra 'l buon sire, che l'umana speme* from the *Trionfo della Fama*.

**Castiglione, G. B.** I luoghi difficili del Petrarca nuovamente dichiarati da m. Giovambattista da Castiglione, gentil' huomo fiorentino. M D XXXII. . . . *At end*: In Vinegia per Giordan Antonio di Nicolini e Fratelli da Sabbio. M D XXXII.

80. ff. 66, [2]. Imperfect copy, lacking ff. 49–56.

**Cavedoni, C.** La canzone di Francesco Petrarca in lode della beatissima vergine Maria illustrata co' riscontri delle sacre scritture, de' santi padri, e della liturgia della chiesa. [Modena.]

80. pp. 18. Estratto dal Tomo X. degli *Opuscoli religiosi, letterari e morali*. No title-page, name at end of article.

**Cavriani, F.** Vita di Francesco Petrarca . . . Mantova, *Fazzoni*, 1816.

120. ff. [4], pp. 93. On thick paper; another copy on thin paper lacking dedicatory letter, 120. ff. 2, pp. 93.

**Celesia, B.** Petrarca in Liguria. Genova, *Istituto sordo-muti*, 1874.

1. 80. bl. ff., ff. [2], pp. [7]–73, pl.

**Cereseto, G. B.** Storia della poesia in Italia, lezioni . . . Milano, *Silvestri*, 1857.

3 v. 80. Vol. i., pp. viii, 460; ii., pp. 426, f. [1]; iii., pp. 362, ff. [2]. *Biblioteca scelta di opere italiane antiche e moderne*, v. 590–592. Petrarch, vol. I., pp. 131–216.

**Cervoni, G.** Giovanni Cervoni da Colle sopra il sonetto del Petrarca Amor, fortuna, & la mia mente schiava, letto pubblicamente nell' Accademia Fiorentina. In Firenze M D L. *At end*: Stampato in Firenze appresso Lorenzo Torrentino à di. XXVI. di Giugno, M. D. L.

80. pp. 32, ff. [3].

**Chevalier P.** Una visita ad Arquà. . . . Padova, *Gamba*, n. d.

120. engr. t.-p., pp. 64, 7 pl. Author's name at end.

**Ciampi, S.** Monumenti d'un manoscritto autografo di messer Gio. Boccacci da Certaldo trovati ed illustrati da Sebastiano Ciampi. Firenze, *Galletti*, 1827.

80. pp. 108, ff. [2], 2 pl. Lettera di Francesco Petrarca a Giovanni Boccaccio tradotta di latino in volgare dal suddetto, pp. 88–89.

**Cinquième centenaire de Pétrarque**; bibliographie: publications, françaises, provençales et italiennes. [Aix-en-Provence, *Remondet-Aubin*, 1875.]

80. pp. 8. Reprint from *Fête séculaire et internationale de Pétrarque célébrée en Provence* 1874. (Aix, 1875), pp. 201–207.

**Cipolla, C.** Quale opinione Petrarca avesse sul valore letterario di Dante. [Venezia, *Visentini*, 1874.]

80. pp. [407]–425. Extract from the *Archivio veneto*, tomo vii., parte ii., no. 14.

**Cittadella, L. N.** Il Petrarca in Ferrara (MCCCXVIII–MCCCLXX) studio. [Venezia, *Visentini*, 1875.]

80. pp. [372]–393. Extract from the *Archivio veneto*, tomo x., parte ii., no. 20.

**Cittadini, C.** Partenodoxa, o uero Esposition della Canzone del Petrarca alla Vergine Madre di Dio, per Celso Cittadini. In Siena Appresso Salvestro Marchetti all' insegna della lupa M. D. C. IIII.

4°. ff. [1], pp. 147, ff. [5].

**Codice (Il) di Arquà.** Padova, *Bettoni*, 1810.

80. pp. xvi, 130, f. [1]. See **Macola, E.**

**Coen, G., compiler.** Rimario del canzoniere di Francesco Petrarca . . . Firenze, *Barbèra*, 1879.

80. pp. 84.

**Colonna, S.** I sonetti, le canzoni, e i trionfi di m. Lavra in risposta di m. Francesco Petrarca per le sue rime in vita, et dopo la morte di lei Perenniti alle mani del Magnifico M. Stephano Colonna, gentil'huomo Romano, non per l'adietro dati in luce . . . A san Luca al segno del Diamante. M. D. LIII.

80. ff. 174, [8].

— I sonetti le canzoni, e i trionfi di m. Laura in risposta di m. Francesco Petrarca per le sue rime in vita, e dopo la morte di lei ridotti alla buona lezione, e da molti errori purgati. Venezia, *Bassaglia*. M. DCC. XL.

80. ff. [4], pp. 327. Two copies.

**Corradi, B.** Nella quinta festa secolare di Francesco Petrarca versi . . . Padova, *Seminario*, 1874.

80. pp. 13.

**Costa, L.** Pei quattro imbusti rappresentanti Beatrice, Laura, Alessandra e Leonora scolpiti dal

cavaliere Santo Varni per commissione del marchese Ala Ponzone. Genova, *Pagano*, [1858].

80. pp. 6.

**Costaing de Pusignan, J. J. F.** La muse de Pétrarque dans les collines de Vaucluse; ou Laure des Baux, sa solitude et son tombeau dans le vallon de Galas. . . Paris, *Rapet*, 1819.

120. 2 portr. pp. xxiv, 282, folding pl.

**Courtet de l'Isle, V.** Notice sur Pétrarque, avec une pièce inédite de Mirabeau sur la fontaine de Vaucluse. . . Paris, *Gosselin*, 1835.

80. pp. 74.

**Crescimbeni, G. M.** L'istoria della volgar poesia, scritta da Gio. Mario Crescimbeni, canonico di Santa Maria in Cosmedin, e custode d'Arcadia; nella seconda impressione, fatta l'anno 1714, d'ordine della ragunanza degli Arcadi, corretta, riformata, e notabilmente ampliata; e in questa terza pubblicata unitamente coi comentarij intorno alla medesima, riordinata ed accresciuta. . . Venezia, *Busegio*, 1730-31.

6 v. 1. 80. Vol. i., 1731, ff. [18], pp. 480, 2 portr.; ii., 1730, ff. [4], pp. 564, portr.; iii., 1730, ff. [4], pp. 359; iv., 1730, ff. [4], pp. 312; v., 1730, ff. [4], pp. 365; vi., 1730, ff. [7], pp. 460. Vols. ii-iv. have the title, *Commentarij del canonico Gio. Mario Crescimbeni . . . intorno alla sua istoria della volgar poesia*, i-iv.; vol. vi. has the title, *La bellezza della volgar poesia*. Petrarch, vol. ii., pp. 299-315, and innumerable references elsewhere.

**Culoz, I., baroness of.** Zur Petrarca Jubelfeier: Franz und Edda, ein Liederkranz von Z. von Claudio (*pseudonym*). Venedig, *Vicentini*, 1874.

80. pp. 64. *Petrarca und Arquà*, Juli 1874, Sonett, p. 11; autograph of authoress.

**D'Ancona, A.** Il maestro del Petrarca. [Milano, *Lombardi*, 1874.]

80. pp. [145]-177. Extract from the *Rivista italiana*, anno i., fasc. ii., (15 Aprile 1874).

**Daniello, B.** Della poetica di Bernardino Daniello Ivcchese. . . . *At end*: In Vinegia per Giovan' Antonio di Nicolini da Sabio, l'Anno de nostra salute M D XXXVI.

40. pp. 136, f. [1]. Largely relating to Petrarch.

**Da Ponte, C.** Vita di Francesco Petrarca. . . Padova, *Seminario*, 1874.

1. 80. portr., pp. 200, 1 pl. Author's autograph.

**Da Prato, G.** Il paradiso degli Alberti ritrovi e ragionamenti del 1389, romanzo di Giovanni da Prato dal codice autografo e anonimo della Riccardiana a cura di Alessandro Wesselofsky. Bologna, *Romagnoli*, 1867.

3 v., (in 4). 80. Vol. i., 1. ff. [4], pp. 370; i., 2. ff. [2], pp. 440; ii., ff. [2], pp. 230; iii., ff. [2], pp. 274, f. [1]. *Scelta di curiosità letterarie inedite o rare*, disp. 86, 86<sup>2</sup>, 87, 88; edizione di 202 esemplari, numeri 51 (vol. i., 1.), 154 (i., 2.), 16 (ii.), 148 (iii.). Frequent Petrarch allusions in the two introductory volumes; vol. i. (parte 2<sup>a</sup>), p. 226, an inedited sonnet by Petrarch, *O monti alpestri*.

**Degli Aromatari, G.** Risposte di Gioseffe Degli Aromatari Alle Considerazioni del Sig. Alessandro Tassoni, Sopra le Rime del Petrarca. In Padoua, per Orlando Iadra M.DC.XI.

80. pp. 96. Edited by Gio. Battista Bottini.

**De Gubernatis, A.** Italianische Briefe. IV. Neueste italienische Schriften über Petrarca. [Leipzig, *Herbig*, 1874.]

80. pp. 395-400. Extract from *Die Grenzboten*, xxxiii. Jahrgang, ii. Semester, No. 36, 4 Sept., 1874.

**De la Barba, S.** Nuova spositione del sonetto che comincia *In nobil sangue uita humile, e queta* Ne la quale si dichiara qual sia stata la vera nobiltà di Madonna Laura. Per M. Simone de la Barba da Pescia Academico Fiorentino. In Firenze MDLIII.

80. pp. 44.

**Delécluze, E. J.** François Pétrarque; De l'art de bien gouverner un état, dédié à F. Carrare, prince de Padoue. Par m. E. J. Delécluze. Extrait de la *Revue de Paris* du 9 Novembre 1838. [Paris, *Fournier*, 1838].

80. pp. 15. Article interspersed with translated passages.

— Vie de F. Pétrarque écrite par lui-même. Extrait de la *Revue de Paris* du 17 Mars 1839. [Paris, *Fournier*, 1839.]

80. pp. 15. Passages from the Latin works of Petrarch, relating to himself, collected and edited.

— Pétrarque au Mont-Ventoux. . . Extrait de la *Revue de Paris* du 13 Janvier 1839. [Paris, *Fournier*, 1839.]

80. pp. 11. Petrarch's letter on Mont-Ventoux, with introduction and comments.

— Dante Alighieri; ou La poésie amoureuse. . . Paris, *Amyot*, [1848].

120. ff. [2], pp. xi, 616. Author's autograph. Petrarch, pp. 444-455.

**Dell' Acqua, C.** Il palazzo ducale Visconti in Pavia e Francesco Petrarca, coll' aggiunta di una lettera del medesimo in lode del soggiorno di Pavia, cenni storici. . . Pavia, *Bizzoni*, 1874.

80. pp. 40, 3 pl.

**De' Marsili, L.** Comento a una canzone di Francesco Petrarca. . . Bologna, *Romagnoli*, 1863.

80. pp. 51. *Scelta di curiosità letterarie inedite o rare*, disp. 36; edizione di 202 esemplari, no. 75; editor, Carlo Gargioli; on the canzone, *Italia mia*.

— Canzone di Francesco Petrarca, col comento inedito. . . Lucca, *Landi*, 1868.

80. pp. [2], 16, [2]. Nozze Burlamacchi-Giomignani; editor, Donato Leonardi.

**Denina, C.** Saggio sopra la letteratura italiana, con alcuni altri opuscoli serventi di aggiunte al discorso sopra le vicende della letteratura. . . . Torino, *Giusti*, 1762. . .

80. pp. 155. Petrarch, pp. 59-60.

[**De' Rosetti, D.**] Raccolta di edizioni di tutte le opere del Petrarca e di Enea Silvio Piccolomini, Pio II. Venezia, *Picotti*, 1822.

240. pp. 8, 32, 39, 44, f. [1].

— Edizione singolarissima del canzoniere del Petrarca descritta ed illustrata. . . con un facsimile inciso in rame. Trieste, *Marenigh*, 1826.

80. pp. 56, 1 pl.

— Catalogo della raccolta che per la bibliografia del Petrarca e di Pio II. e già posseduta e si va continuando dall' avvocato de' Rossetti di Trieste. Trieste, *Marenigh*, 1834.

80. ff. [2], pp. vii-xi, 96.

— Continuazione del catalogo. [Trieste, 1840?].

80. pp. 6.

**De Sanctis, F.** Saggio critico sul Petrarca. . . Napoli, *Morano*, 1869.

80. pp. xxx, 309.

— . . . Nuovi saggi critici; seconda edizione aumentata di dodici saggi. Napoli, *Morano*, 1879.

80. pp. [6], 527. La critica del Petrarca, pp. 255-278.

— Storia della letteratura italiana; terza edizione. Napoli, *Morano*, 1879.

2 v. 80. Vol. i., ff. [2], pp. 459, f. [1]; ii., ff. [2], pp. 465, f. [1]. Il Canzoniere, pp. 262-267. In vol. i. sign. 28 (pp. 433-448) is lacking.

**De' Vieri, F.** Discorso della grandezza, et felice fortuna d'vna gentilissima, & graziosiss. Donna; qual fu M. Lavra, di M. Francesco De' Vieri, detto il Verino Secondo, Dottore, & Lettore publico della Filosofia ordinaria, & Cittadino Fiorentino. All' illvstrissima signora Pellegrina Cappello Bentivogli.

In Firenze, Appresso Giorgio Marescotti. MDLXXXI. . . .

80. pp. 69.

**De' Vieri, F.** Lezione di m. Francesco de' Vieri fiorentino, detto il Verino secondo, per recitarla nell' Accademia Fiorentina . . . nel Consolato di M. Federigo Strozzi l'Anno 1580. Dove si ragiona delle ilde, Et Delle Bellezze. Dedicata all' Illustriss. & Eccellentiss. Signor Conte Vlisse Bentivogli. In Firenze, Appresso Giorgio Marescotti 1581. . . .

80. pp. 39. Frequent allusions to Petrarch and Laura.

**Dimond, W.** Petrarchal sonnets and miscellaneous poems, by William Dimond, the younger. Bath, *Cruttwell*, 1800.

80. pp. xviii, vii, 165. Sonnet xiii. [to Laura], imitated from the Italian, p. 57; otherwise little relating to Petrarch in the volume.

**Dionisi, G. I.** De' vicendevoli amori di messer Francesco Petrarca e della celebratissima donna Laura. Verona, *Merlo*, 1802.

80. ff. [4], pp. 82.

— De' vicendevoli amori di messer Francesco Petrarca e di donna Laura; nuova edizione, con un carme del Boccaccio e lettera responsiva del Petrarca. Verona, *Merlo*, 1804.

80. f. [1], pp. 139, f. [1].

**Dobson, S.** See **Sade, J. P. P. A. de.**

**Dondi dall' Orologio, F. S.,** *marquis.* Serie cronologico-istorica dei canonici di Padova, opera del marchese Orologio, canonico e vicario capitulare. Padova, *Seminario*, 1805.

l. 4<sup>a</sup>. portr. of P., pp. xvii, 261, f. [1]. Petrarca (Francesco) fiorentino, canonico, pp. 148-155.

**Doorenbos, W.** Petrarca, de profeet van het humanisme; eene voorlezing. . . Winschoten, *Peterson*, 1860.

80. pp. 32.

**Dottori, A.,** *count*, **L. Budan** and others. Poésie pour l'inauguration du buste in marmo di Francesco Petrarca eretto nella cattedrale di Padova. Padova, 1818.

l. 4<sup>a</sup>. pp. xxxvi. No names of authors on title-page.

**Durante.** Il fiore, poëme italien du xiii<sup>e</sup> siècle en CCXXXII. sonnets imité du Roman de la Rose . . . texte inédit publié avec fac-simile, introduction et notes par Ferdinand Castets. Montpellier, 1881.

80. pl. ff. [2], pp. xxiv, 184. *Publications spéciales de la société pour l'étude des langues romanes*, neuvième publication. Only one Petrarch allusion (Introduction, p. xviii); but the work is important for the history of the Italian sonnet.

**Elogj degli uomini illustri toscani.** Lucca, 1771-74.

4 v. 80. Vol. i., pl. engr. t.-p., pp. xvi, cccxxxviii; ii., pl., engr. t.-p., pp. iv, f. [1], pp. iv, cccxc; iii., pl., engr. t.-p., pp. xx, cccc; iv., pl. engr. t.-p., pp. ii, ff. [2], pp. cccci.—deccxvii. The *Elogio* of mess. Francesco Petrarca, v. i., pp. cxlii-d, is by Benicivini Giuseppe Felli, and is signed "G. P."

**Emiliani-Giudici, P.,** *editor.* Florilegio dei lirici più insigni d'Italia, preceduto da un discorso . . . Firenze, *Poligrafia italiana*, 1846-7.

l. 2<sup>a</sup>. pp. 862. Petrarch, pp. 40-44, 237-260.

**Epistola di Senecio del Bene.** See **Marcatelli, G.**

**Erizzo, S.** Esposizione di m. Sebastiano Erizzo nelle tre canzoni di m. Francesco Petrarca, Chiamate le tre sorelle. Nvovamente mandata in lvee da m. Lodovico Dolce. . . . In Venetia Appresso Andrea Arriabene. M D LXI. *At end:* In Venetia per Bernardino Fasani. M D LXI.

4<sup>a</sup>. ff. [3], bl. ff. 51, [1]. Two copies.

— Esposizione di m. Sebastiano Erizzo. Nelle tre canzoni di m. Francesco Petrarca, Chiamate le tre sorelle. Nvovamente mandata in lvee da m. Lodovico Dolce. . . . In Venetia Appresso Andrea Arriabene. M D LXII. *At end:* In Venetia per Bernardino Fasani. M D LXI.

4<sup>a</sup>. ff. [3], bl. ff. 51, [1]. New title-page edition of the preceding.

— Le sei giornate di messer Sebastiano Erizzo. Milano, *Silvestri*, 1814.

80. portr., pp. xv, 412, f. [1]. Translation from the *Epistole de rebus familiaribus* (lib. i., let. 3)—the letter *Gallius ego nuper*—of the adventure of Charlemagne, pp. 47-57. *Raccolta de' novellieri italiani*, v. ii.

**Essay** (An) on the life and character of Petrarch. [London, 1812].

80. pp. 161-193. Extract from the *Quarterly Review*, v. viii., no. 15 (September, 1812); review of Lord Woodhouselee's book, *An historical and critical essay on the life and character of Petrarch*.

**Étienne, L.** Histoire de la littérature italienne depuis ses origines jusqu'à nos jours. . . Paris, *Hachette*, 1875.

80. pp. x, 608. Under the general title, *Histoire universelle publiée . . . sous la direction de M. V. Duruy*; Petrarch, pp. 120-144, and frequently.

**Exemplvm privilegij layreæ apollinaris Francisci Petrarchæ**, qva insignis poeta Romæ, in capitolio, an. M.CCC.XLI. V. id. Apr. honorifice donatus est. Legisse lunabit. Venetiis X. cal. Sept. M.D.XXXI. . . .

80. ff. [4]. Appended is the *Testamentum illustres poetæ Francisci Petrarchæ*, with a distinct title-page.

**Fabroni, A.** Francisci Petrarchæ vita auctore Angelo Fabronio. Parmæ, *Edibus palatinis*, 1799.

4<sup>a</sup>. f. [1], pp. viii, 183. Date in Ferrazzi (p. 9) incorrect.

**Fantoni, G.** In occasione del V. Centenario di Francesco Petrarca, memoria e sonetto. . . [Venezia, *Grimaldo*, 1874.]

80. pp. 5, f. [1]. The memoria is *Sulla originalità delle rime petrarchesche*.

**Fenoglio, E.** Festeggiandosi il V. centenario di Francesco Petrarca, studio imitativo. . . [Padova, *Sacchetto*, 1874.]

4<sup>a</sup>. pp. 13, f. [1].

**Fernow, C. C.** See **Mérian, J. B.**

**Ferrari, G.** Corso sugli scrittori politici italiani . . . Milano, *Manini*, 1862.

80. pp. 865. Il Petrarca, pp. 103-145.

**Ferrazzi, G. J.** Fraseologia della Divina Commedia e delle liriche di Dante Alighieri per l'abate Jacopo prof. Ferrazzi; aggiuntavi quella del Petrarca, del Furioso, e della Gerusalemme liberata, con i confronti comparativi degli altri rimatori del secolo XIII e XIV. Bassano, *Sante Pozzato*, 1865.

80. ff. [4], pp. 793. *Manuale dantesco*, v. i. Innumerable Petrarch citations.

— Enciclopedia dantesca . . . v. i. Bassano, *Sante Pozzato*, 1865.

80. ff. [4], pp. 819. *Manuale dantesco*, v. ii.

— Enciclopedia dantesca . . . con alcune appendici sul Petrarca, l'Ariosto e T. Tasso. V. ii. Bassano, *Sante Pozzato*, 1865.

80. ff. [2], pp. 416. *Manuale dantesco*, v. iii. Petrarcha, Specchio cronologico della vita di Francesco Petrarca, pp. 191-202; biografi ed elogisti del Petrarca, 203-204; del Petrarca e del suo canzoniere, 204-227; sentenze del canzoniere, 228-242; proverbi, 242; altri detti memorabili e sentenziosi, 243-250; edizioni del canzoniere, 260-265; commentatori, 265-273; bibliografia, 273-285; traduzioni, 286-289; ritratti, 289-295; medaglie, 295-297; iscrizioni monumentali, 297-301.

— Enciclopedia dantesca . . . vol. iv.—Bibliografia . . . Bassano, *Sante Pozzato*, 1871.

80. ff. [4], pp. 598, f. [1]. *Manuale dantesco*, vol. iv. The volume number of the principal title-page is here made iv. in-

stead of iii., evidently so that it may correspond with the actual number of volumes.

**Ferrazzi, G. J.** Enciclopedia dantesca . . . premiata colla medaglia d'argento nei congressi pedagogici di Napoli e di Venezia; Bibliografia, parte ii.: aggiuntavi la Bibliografia petrarchesca, vol. v ed ultimo. . . . Bassano, *Sante Pozzato*, 1877.

80. ff. [2], pp. xxiv, 902, f. [1]. *Manuale dantesco*, vol. v. Bibliografia petrarchesca, pp. 553-853.

— Bibliografia petrarchesca del Prof. Giuseppe Jacopo Ferrazzi; edizione di soli 50 esemplari. Bassano, *Sante Pozzato*, 1877.

80. ff. [2], pp. [vii]-xxviii, 306. Two copies. See Appendix ii.

**Ferrucci, C. F.** I primi quattro secoli della letteratura italiana dal secolo XIII al XVI, lezioni . . . Firenze, *Barbèra*, 1856-58.

2 v. 120. Vol. i., lezioni 1-14, pp. xi, 417; ii., lezioni 15-25, pp. viii, 416. Petrarch, vol. i., pp. 295-351.

**Fêtes pétarquiques d'Italie, Arqua, Padoue, Arezzo, Rome, etc., 1874.** Extrait du Compte rendu de la Fête séculaire et internationale de Pétrarque. Aix-en-Provence, *Remondet-Aubin*, 1875.

80. pp. 8.

[**Fichard, J.**], *editor*. Virorum qui superiori nostroque seculo eruditione et doctrina illustres atque memorabiles fuerunt, Vitæ. Imprimum in hoc Volumen collectæ . . . Francoforti, Christianus Egenolphus excudebat. At end: Francoforti, Christianus Egenolphus excudebat, Mense Septembri. Anno M.D.XXXVI.

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8°. ff. 110, [1].

**Lives** of the most eminent literary and scientific men of Italy. See **Montgomery, J.**

**Loria, C.** Il Petrarca a Mantova; memoria del socio effettivo e vice-prefetto dott. cav. Cesare Loria, letta nella seduta del 21 Marzo 1875. [n. p.]

l. 8°. pp. [69]-76. Extract from a serial.

**Lottini, G. A.** Esposizione del r. p. f. Gio. Agnolo Lottini dell' ord. de' servi Intorno alla Canzone del Petrarca Verg. bella dove per molti nuovi, e con eleganza distesi Concetti possono gli Studiosi hauere di scelte Intelligenze non poco lume, e diletto. Con la tavola delle cose piu notabili, che nell' Opera si contengono. . . . In Venetia, Presso Francesco di Franceschi Senese. 1595.

4°. ff. 240, [4].

**Iozzi, C.** Ancora di Francesco da Bologna e della invenzione de' caratteri aldini. [Bologna, *Scienze tipografiche*, 1882.]

8°. pp. 5. Estratto dal *Bibliofilo*, anno III., num. 1, Gennaio 1882.

**Lugli, G.** Dante e Petrarca. [Modena, 1842?] 4°. pp. 74-87. Extract from a quarto journal.

**Lytton, E. B., lord Lytton.** Rienzi, the last of the Roman tribunes. . . . copyright edition. Leipzig, *Tauchnitz*, 1842.

8°. pp. x, 402. Frequent mentions of Petrarch; see pp. 14, 28, 45, 72-73, 91, 123, 180, 182, 249, 288-289, 325, 339, 355-357, 361, 387-388, 441, 479. *Collection of British Authors*, vol. 25.

**Macaulay, T. B., lord Macaulay.** Saggi biografici e critici . . . versione dall' inglese, con note, di Cesare Rovighi. Torino, *Unione tipografico-editrice*, 1859-63.

5 v. 8°. Vol. i., pp. 387; ii., pp. 366, f. [1]; iii., pp. 309, f. [1]; iv., pp. 325, f. [1]; v., pp. 302, f. [1]. *Petrarch*, iii., pp. 97-114. *Nuova biblioteca popolare*, classe II. The essay, of which a translation is to be found in the pages cited, is the one entitled *Criticisms on the principal Italian writers*; see Macaulay's *Miscellaneous Writings* (London, 1865, vol. 1), or Macaulay's *Critical and miscellaneous essays and poems* (New York, 1860, vol. 1).

**Macola, E., count, editor.** Quinto centenario dalla morte di Francesco Petrarca; i codici di Arquà dal Maggio 1788 all' Ottobre 1873, raccolta di poesie, pensieri, memorie, sottoscrizioni, amenità, manifestazioni del sentimento nazionale, componimenti e

ricordi di donne italiane e straniere . . . Padova, *Prosperini*, 1874.

8°. pp. xix, 237, f. [1]. See **Codice**.

**Maffei, G.** Storia della letteratura italiana . . . terza edizione originale, nuovamente corretta dall' autore, e riveduta da Pietro Thouar. Firenze, *Le Monnier*, 1853.

2 v. 12°. Vol. i., pp. vii., 464; ii., ff. [2], pp. 490. Petrarch, i., pp. 83-133.

**Maggiolo, L.** Essai sur la philosophie morale de l'etrarque, thèse présentée à la faculté des lettres de Strasbourg. . . . St-Nicolas, *Trenel*, 1843.

8°. ff. [3], pp. 108.

**Malipiero, G.** Il Petrarca spirituale. . . . *At end*: Stampato per Francesco Marcolini da Forlì, in Venetia appresso la Chiesa e la Trinità, Ne gli anni del Signore. MD XXXVI. Del mese di Nouembre.

4°. ff. 161, [1]. The first edition of this once popular work. The name of the author is sometimes given as *Maripetro*, or *Maripetrus*.

— Il Petrarca spirituale di frate Hieronimo Malipiero venetiano, dell' ordine de' minori d'osservanza. In Venetia, Appresso Domenico Farri. 1575.

8°. ff. [11], bl. ff. 162, [10]. Last numbered f. plainly 161 by error.

— Il Petrarca spirituale di f. Hieronimo Malipiero venetiano, dell' ordine de' minori d'osservanza. Nuouamente ristampato, e da molti errori espurgato. In Venetia, MD LXXXVII. Appresso gli Heredi di Alessandro Griffio.

8°. ff. [11], bl. ff. 162, [10]. Last numbered f. appears to be, by error, 161.

**Malmignati, A.** Parole sulla tomba del Petrarca . . . lette all' adunanza commemorativa in Arquà nel 18 Luglio 1870. (Ristampa dall' appendice del *Giornale di Padova*). Padova, *Sacchetto*, 1870.

12°. pp. 12.

— . . . Petrarca a Padova, a Venezia, e ad Arquà, con documento inedito. Padova, *Sacchetto*, 1874.

l. 8°. f. [1], pp. 95.

— A Francesco Petrarca nel V centenario dalla sua morte, sonetti. . . . Padova, *Sacchetto*, 1874.

8°. pp. 7.

**Màlvica, F.** Quinto centenario del Petrarca dalla sua morte (18 Luglio 1374); descrizione d'Avignone, della tomba di Laura e della fontana di Valchiusa, lettera a Constanza Monti vedova Perticari di Ferdinando Málvica, tradotta dal francese per Giovanni Monti, con note del traduttore. [Roma, *Tipografia delle scienze*, 1874.]

4°. pp. 257-266, [281]-291. Extract from *Il Buonarroti*, serie II., vol. IX., quaderni viii., ix., (Agosto, Settembre, 1874.)

**Mamiani, T.** Del Petrarca e dell' arte moderna. [Firenze, 1874.]

8°. pp. [833]-862. Extract from the *Nuova Antologia*, vol. 26, fasc. viii. (Agosto 1874.)

**Mancini, A.** Il V centenario del Petrarca, ode. Venezia, *Grimaldo*, 1874.

Broadside.

**Manetti, G.** Specimen historiae litterariae florentinae saeculi decim tertii, ac decimi quarti, sive vitae Dantis, Petrarcae ac Boccacii a cel. Iannotio Manetto saeculo XV scriptae; litterarumque tam Graecarum, quam Latinarum iam tum resurgentium incunabula exhibentes, quarum duae nunc primum in lucem prodent recensente Lavrentio Mehvs. . . . Florentiae, *Giovannelli*, 1747.

8°. pp. xlvii, 86. *Vita Petrarcae*, pp. 51-70.

**Manni, D. M.** Lezioni di lingua toscana di Domenico Maria Manni, accademico fiorentino, dette da esso nel seminario arcivescovale di Firenze; prima edizione veneta, con annotazioni del p. Innocenzio del santiss. Rosario. . . . Venezia, *l'alvaresense*, 1758.

8<sup>o</sup>. pp. xvi, 272. Petrarch, pp. 94-100, and elsewhere.

[**Manso, J. K. F.**] Franz Petrarca. [Leipzig, 1795.]

8<sup>o</sup>. pp. 148-246. Extract from *Charaktere der vornehmsten Dichter aller Nationen; nebst kritischen und historischen Abhandlungen über Gegenstände der schönen Künste und Wissenschaften, von einer Gesellschaft von Gelehrten*. Bd. iv., 1tes Stück. (Leipzig, 1795).

**Maraghini, F.** Omaggio dell'accademia Petrarca di scienze, lettere ed arti di Arezzo al municipio di Arquà pel 5<sup>o</sup> centenario dalla morte dell'illustre poeta. Arezzo, *Cagliani*, 1874.

8<sup>o</sup>. pp. 10. Author's name at end.

[**Marcatelli, G.**] Epistola di Sennuccio del Bene della incoronazione di Messer Francesco Petrarca, fatta in Roma l'anno della salutifera incarnazione M.CCC.XLI. Al Magnifico Signor Cam della Scala Signor di Verona. In Fiorenza, [1553].

4<sup>o</sup>. ff. [7]. See Melzi, i., 123. Date at end of dedication.

— Il solenne trionfo fatto in Roma, quando l'ecceellentiss. m. Francesco Petrarca, fu laureato, et coronato Poeta, in Cápidooglio, ritratto fedelmente dall'antico. Stápato In Padoua per Giacopo Fabrianano. M.D.XLIX.

8<sup>o</sup>. ff. [12]. Contents:—t.-p.; dedication by Marcatelli, ff. [2-3]; *Deli' incoronazione et trionfo*, in a pretended epistle from Sennuccio to Can della Scala, ff. [3-12].

**Maripetro, H.** See **Malipiero, G.**

**Marsand, A.** Biblioteca petrarchesca formata, posseduta, descritta ed illustrata dal professore Antonio Marsand. Milano, *Giusti*, 1826.

4<sup>o</sup>. f. [1], portr., pp. xxxviii, 11. lf., pp. 280, 4 pl. Two copies. See Appendix ii.

— I manoscritti italiani della regia biblioteca parigina descritti ed illustrati. . . . Parigi, *Stamperia reale*, 1835.

4<sup>o</sup>. ff. [2], pp. xiii, f. [1], pp. 864, ff. [2]. The index of persons contains 20 references to Petrarch mss.

— I manoscritti italiani della regia biblioteca parigina descritti ed illustrati . . . continuazione e fine; volume II<sup>o</sup>, che contiene altresì la descrizione e l'illustrazione de' manoscritti italiani delle tre regie biblioteche, l'Arsenale, Santa Genovefa, la Mazarina. Parigi, *Stamperia reale*, 1838.

4<sup>o</sup>. ff. [2], pp. 514, f. [1]. 10 references to Petrarch mss. in the index.

— Canzone di Francesco Petrarca a laude di nostra signora, con alcune sposizioni e considerazioni . . . edizione seconda. Milano, *Ronchetti*, 1841.

1. 8<sup>o</sup>. ff. [3], pp. 74, ff. [2].

**Marsili, L.** See **De' Marsili, L.**

**Massini, F.** Lettioni accademiche dell' eccellentiss<sup>mo</sup> Sig. Filippo Massini, l'estatico insensato, Principe De Gli Affidati. Recitate da lui publicamente in diuersi tempi nell' Accademia de gli Insensati di Perugia; nouamente ristampate. In Pavia, *Per Andrea Viani*, 1611.

4<sup>o</sup>. ff. [4], pp. 185, f. [1]. There are four "lettioni" in all, the last three having separate title-pages (all dated Perugia 1588), although the pagination is continuous. The first "lettione" is styled *Della difesa del Petrarca intorno all' oppositioni fatteli dal Castiglione nel suo comento della Poetica d' Aristotele, lettione dell' Estatico Insensato, recitata da lui publicamente nella Accademia il dì 25 d' Agosto 1832*, pp. 1-38.

**Masson, [J.] P.** Vitæ Trium Hetrurix procerum Dantis, Petrarachæ, Boccacii, ad Paschalem Serenissimum Venetorum Ducem. Papirii Massoni

opera. Parisiis. Ex Typographia Dionysii à Prato, via Amygdalina, ad Veritatis insigne. 1587.

8<sup>o</sup>. ff. [4], 116. Vita Fr. Petrarachæ, ff. 9-34. Bound with the same author's *Vita Laurentii Medici* (Parisus 1586). Bound by Bauser of Paris.

[**Meinert, J. G.**] Franz Petrarca; Biografie. Prag, *Albrecht*, 1794.

8<sup>o</sup>. t.-p., pp. viii, [3]-279.

**Mémoires pour la vie de François Pétrarque.** See **Sade, J. F. P. A. de.**

**Menage, G.** Menagiana; ou bons mots, rencontres agreables, pensees judicieuses, et observations curieuses de M. Menage; troisiéme édition augmentée. Amsterdam, *Coupe*, 1713.

2 v. 12<sup>o</sup>. Vol. i., frontisp., f. [1], pp. xxxiv, 472; ii., frontisp., f. [1], pp. v-lxiii, 462.

— Menagiana; ou les bons mots et remarques critiques, historiques, morales et d'érudition de M. Menage; recueillis par ses amis; tome troisième [et quatrième]. Amsterdam, *Coupe*, 1716.

2 v. 12<sup>o</sup>. Vol. iii., frontisp., ff. [3], pp. 599; iv., frontisp., f. [1], pp. 432, ff. [27]. Petrarch allusions: vol. i., p. 280; ii., p. 336; iii., 183, 566; iv., p. 86.

— Mescolanze d'Egidio Menagio; prima edizione veneta corretta ed ampliata. Venezia, *Pasquali*, 1736.

8<sup>o</sup>. ff. [2], pp. 372. On the verse, *Forse (o che spero) il mio tardar le dole*, in the sonnet *Rapido fiume*, pp. 1-51; lezione sopra l' sonetto di messer Francesco Petrarca che incomincia *La gola, e'l sonno* pp. 308-360.

[**Mendelssohn, J.**] Bericht über Rossetti's Ideen zu einer neuen Erläuterung des Dante und der Dichter seiner Zeit; in zwei Vorlesungen. Berlin, *Duncker*, 1840.

1. 8<sup>o</sup>. t.-p., pp. 82. Petrarch, pp. 69-79.

**Meneghelli, A.** Della edizione Le rime del Petrarca pubblicate per opera e studio del professore Marsand, relazione . . . Padova, *Minerva*, 1820.

1. 4<sup>o</sup>. ff. [9].

— Sul presunto ritratto di madonna Laura, lettera. Padova, *Minerva*, 1822.

8<sup>o</sup>. pp. 29. 1 pl. Name of author at the end of the letter.

— Opere. . . . Padova, *Minerva*, 1830-31.

6 v. 8<sup>o</sup>. Vol. i., portr., ff. [4], pp. 299, ff. [2]; ii. pp. 323, ff. [2]; iii. pp. 331, ff. [2]; iv. pp. 349, ff. [2]; v. pp. 288, ff. [2]; vi. pp. 296. Discorsi accademici sopra il canzoniere di Francesco Petrarca, iii., pp. 3-62; Osservazioni sopra una lettera del Fiorentini al Petrarca, iv., pp. 129-152; Osservazioni sopra una lettera del Petrarca al Boccaccio (epist. fam. lib. xi., epist. xii.), iv., pp. 171-189; Del canonicato di messer Francesco Petrarca, vi., pp. 135-150; Sul presunto ritratto di madonna Laura (with plate), vi., pp. 151-168; Sopra due lettere italiane attribuite al Petrarca (with plate), vi., pp. 169-199; Sopra un dipinto [di Laura] del cav. Pietro Paoletti, vi., pp. 219-230.

— Opere . . . . Padova, *Sicca*, 1843.

4 v. 8<sup>o</sup>. Contents:—Vol. i. Biografie e discorsi, pp. 430; ii. Belle lettere e belle arti, pp. 8, 496—Della edizione: Le Rime del Petrarca pubblicate per opera e studio del prof. Antonio Marsand, relazione, pp. 1-13; Laura al bagno del cav. Pietro Paoletti, pp. 213-220; Il trionfo della castità del cav. Pietro Paoletti, pp. 236-242; Brevi cenni intorno la ristaurazione della tomba di Francesco Petrarca, pp. 260-264; iii. Elogi e discorsi, pp. 511; iv. Ragionamenti e trattati, pp. 541, f. [1]—Inscorso intorno il canzoniere di Francesco Petrarca, pp. 5-28; Discorso intorno la seconda parte del canzoniere, pp. 6-45.

— La mia vita; memorie postume. . . . Padova, *Sicca*, 1845.

8<sup>o</sup>. ff. [2], pp. [7]-79. Petrarch allusions: pp. 33, 36-39, 40-42, 46, 49. The copy lacks pp. 47, 48. See **Leoni, C.**

**Meneghelli, P. A.** Della stima dei Padovani verso il Petrarca e sopra il monumento a lui nuovamente eretto nella cattedrale. Padova, *Minerva*, 1818.

8<sup>o</sup>. pp. 31. The author's name is given in the dedication.

[**Mérian, J. B.**] Francesco Petrarca dargestellt von C. L. Fernow; nebst dem Leben des Dichters und ausführlichen Ausgabenverzeichnissen heraus-

gegeben von Ludwig Hain. Altenburg, *Broekhaus*, 1818.

8<sup>o</sup>. f. [1], pp. [v]-viii, 352. Fernow has long been regarded as the author of this work; he was, however, merely the translator. "Diese angebliche Darstellung ist aber nichts anderes als eine von Anfang bis zu Ende rein wörtliche Übersetzung einer gar nicht uninteressanten Vorlesung über den Petrarca von Mérian in *Nouveaux mémoires de l'Académie de Berlin*, année 1786." (See *Bianc*, in the *Allgemeine Encyclopädie* of Ersch and Gruber, sub "Petrarca.") Mérian's essay bears the title, "Comment les sciences influent dans la poésie; cinquième mémoire; section iii. Poésie italienne du quatorzième siècle; Pétrarque"—and is found in the *Nouveaux mémoires de l'Académie royale des sciences et belles-lettres*, année 1786 (Berlin, 1788), pp. 312-376. See Appendix ii.

**Mézières, A.** *Pétrarque, étude d'après de nouveaux documents*. . . Paris, *Didier*, 1868.

1. 8<sup>o</sup>. ff. [2], pp. xxxix, 435.

— *Pétrarque, étude d'après de nouveaux documents*. . . ouvrage couronné par l'Académie française; deuxième édition. Paris, *Didier*, 1868.

8<sup>o</sup>. ff. [2], pp. xxxix, 435.

**Minturno, A.** *L'arte poetica*. . . nella quale si contengono i precetti eroici, tragici, comici, satirici e d'ogni altra poesia; con la dottrina de' sonetti canzonni, ed ogni sorte di rime toscane, dove s'insegna il modo, che tenne il Petrarca nelle sue opere. . . . Napoli, *Muzio*, 1725.

4<sup>o</sup>. ff. [10], pp. 451, ff. [16]. Petrarch, numberless citations in books 3 and 4. The original family name of the author was *Sebastiani*.

[**Montgomery, J.,**] *and others.* *Lives of the most eminent literary and scientific men of Italy, Spain, and Portugal.* London, *Longman*, 1835-37. 3 v. 8<sup>o</sup>. Vol. i. ff. [4], pp. 312; ii. ff. [4], pp. 394; iii. ff. [4], pp. 343. Petrarch, i., pp. 61-115. Lardner's *Cabinet Cyclopædia*.

**Monti, A.** *Il Petrarca visita Roma nell'anno 1337.* [Bologna, *Romagnoli*, 1876.]

6<sup>o</sup>. pp. [128]-163. Extract from *Il Profugatore*, vol. ix., parte ii. (Luglio-Ottobre 1876).

**Moresino, S.** *Commento utilissimo, sopra la canzone di m. Francesco Petrarca. Mai non vo più cantar com'io solco.*. . . [Milano, 1559.]

4<sup>o</sup>. ff. 35 [1]. Place and date at end of the dedication, which also furnishes the name of the author.

**Moreto, P.** *Kimario de tutte le cadentie di Dante, e Petrarca, raccolte per Pellegrino Moreto mantovano. Nouamente con la giunta ristampato.* M.D.XXXIII. *At end:* Stampato in Vinegia per Francesco di Alessandro Bindoni, & Mapheo Pasini, Compagni, Negli anni del Signore. M.D.XXXIII. Del mese di Ottobre.

8<sup>o</sup>. ff. [28]. Two copies.

**Mosti, E.** . . . Parafrasi della canzone xxix., *Italia mia*, di messer F. Petrarca. Pisa, *Valenti*, 1878.

8<sup>o</sup>. pp. [15]. Pages numbered alternately with Roman and Arabic numerals.

— . . . Alla regina d'Italia l'orfano della Nina da Pisa; parafrasi della canzone xlix. (in parte) di messer F. Petrarca. Pisa, *Valenti*, 1878.

8<sup>o</sup>. pp. [15]. Alternate pagination, Roman and Arabic; the two paraphrases bound together.

**Mugna, P.** *Ricordo del V<sup>o</sup> centenario dalla morte del Petrarca. N<sup>o</sup> 1.* Padova, *Prosperini*, 1874.

Folding-sheet, pp. [8]. Another copy without the "N<sup>o</sup> 1."

**Müller, O.** *Aus Petrarca's alten Tagen*. . . Berlin, *Junke*, 1862.

2 v. 8<sup>o</sup>. Vol. i. ff. [2], pp. 286; ii. ff. [2], pp. 240.

**Muzzi, L.** *Sopra un luogo del Petrarca e per incidenza sulla proposta del sig. cav. Vincenzo Monti, lettera*. . . Bologna, *Nobili*, 1823.

8<sup>o</sup>. pp. xxii, f. [1]. On the line, *La donna, che 'l mio cor nel viso porta*.

— *Epistola*. . . contenente la nuova esposizione di un luogo del Petrarca e di alcuni di Dante. Bologna, *Nobili*, 1825.

8<sup>o</sup>. pp. lxiii, ff. [2]. On the three lines commencing *Quando agli ardenti rai neve disegno*, in the canz. *Perchè la vita è breve*.

**Nachrichten von den ältern erotischen Dichtern.** See **Unger, J. F. von.**

— zu dem Leben des Franz Petrarca. See **Sade, J. F. P. A. de.**

**Nannucci, V.** *Intorno al pronome Lei usato dagli antichi nel caso retto ad illustrazione di un luogo del Petrarca, osservazioni*. . . Corfù, 1841. 8<sup>o</sup>. pp. 51.

[**Narducci, E.**] *I codici petrarcheschi delle biblioteche governative del regno indicati per cura del ministero dell'istruzione pubblica.* Roma, *Tipografia romana*, 1874.

8<sup>o</sup>. ff. [2], pp. 212. See Appendix ii.

— *Catalogo dei codici petrarcheschi delle biblioteche Barberina, Chigiana, Corsiniana, Vallicelliana e Vaticana e delle edizioni petrarchesche esistenti nelle biblioteche pubbliche di Roma*. . . Roma, *Loescher*, 1874.

8<sup>o</sup>. pp. vii, 101.

**Neumayr, A.** *Illustrazione del Prato della Valle ossia della piazza delle statue di Padova; parte prima.* Padova, *Seminario*, 1807.

8<sup>o</sup>. pp. xvi, 441. After p. 208 is inserted an unnumbered folio with a half-title, *Illustrazione del Prato della Valle ossia della piazza delle statue di Padova; parte seconda.* Petrarch, pp. 153-172.

**Olivier-Vitalis, H. d'.** *L'illustre chatelaine des environs de Vauluse, la Laure de Pétrarque; dissertation et examen critique des diverses opinions des écrivains qui se sont occupés de cette belle Laure que le divin poète toscan a immortalisée, et dont lui seul nous a fournis quelques données pour son intéressante biographie.*. . . Paris, *Teschener*, 1842.

1. 8<sup>o</sup>. pp. xv, ff. [2], pp. 20-283, f. [1]. 6 pl.

**Omaggio poetico al chiarissimo p. professore ab. Antonio Marsand per la celebre edizione delle Rime del Petrarca uscita per opera e studio di lui nel giorno 6 Aprile 1820 dalla tipografia del seminario.** Padova, *Seminario*, 1820.

1. 4<sup>o</sup>. pp. 31.

[**Opici, L.,**] *compiler.* *Canzoniere per la gioventù italiana.* Lugano, *Ruggia*, 1834.

8<sup>o</sup>. pp. xvi, 280. Petrarch extracts, pp. 5-17.

**Opmeer, P., and L. Beyerlinck.** *Opvs chronographicvm orbis vniversi a mvdni exordio vsqve ad annvm M.DC.XI. Continens historiam, icones, et elogium, symmorum pontificvm imperatorvm, regvm, ac virovm illustrium; in duos Tomos diuisum.*. . . . Antverpiæ, ex Typographiæ Hieronymi Verdussii clb. l. c. xli.

2 v. 4<sup>o</sup>. Vol. i. ff. [6], pp. 516, ff. [16]; ii. pp. 338, ff. [3]. The title-page to the first volume is engraved; the title-page to t. ii. is included in the second pagination; it reads: *Opvs chronographicvm orbis vniversi ab anno M.DC.XI. ad vsque M.DC.XI. Continens historiam icones, et elogium symmorum, pontificvm imperatorvm, regvm, ac virovm illustrium. Tomus II. Antverpiæ, Ex Typographiæ Hieronymi Verdussii. M.DC.XI.* Petrarch, portrait and sketch, t. i, p. 394.

**Oradini, L.** *Dve lezioni di m. Lycio Oradini, lette pubblicamente nell'accademia fiorentina.* In Firenze. Appresso Lorenzo Torrentino, M.D.L.

8<sup>o</sup>. pp. 96. Lettura . . . sopra il sonetto *Quanta invidia ti porto auara terra*, letta . . . la prima domenica di Giugno M.D.L., pp. 11-42; Lettura . . . sopra il sonetto *Se mai foco per Foco non si spense*, letta . . . l'ultima domenica d'ottobre M.D.L., pp. 47-96.

**Orologio, F. S.,** *marquis.* See **Dondi dall' Orologio, F. S.,** *marquis.*

**Orsilago, P.** La settima lettione di m. Pietro Orsilaio da Pisa sopra il sonetto del Petrarca *Passa la nave mia colma d'oblio.* In Firenze. MDXLIX.

8<sup>o</sup>. pp. [50].

**Padova** a Francesco Petrarca nel quinto centenario dalla sua morte. [Padova, *Seminario*, 1874].

4<sup>o</sup>. f. [1], phot. portr., pp. 474, f. [1]. *Contents:*—Dichiarazioni ed illustrazioni storico-critiche del ritratto di F. Petrarca tratte dalla edizione delle rime fatta per cura del prof. Antonio ab. Marsand, pp. [1]–14; Petrarca a Padova e ad Arquà, studio di Giovanni Citadella [15]–76; Africa Francisci Petrarachæ nunc primum emendata curante Francisco Corradini, [77]–474.

**Panizzi, A.** Chi era Francesco da Bologna? Londra, *Case di Whittingham*, 1858.

8<sup>o</sup>. pp. 31, 5 pl. At end in us.: *Nuova appendice; seconda edizione con nuova appendice*, Londra, 1873, f. [1], pp. 50–58 [2]. Privately printed. See Appendix II.

**Papencordt, F.** Cola di Rienzo und seine Zeit, besonders nach ungedruckten Quellen dargestellt. . . Hamburg, *Perthes*, 1841.

8<sup>o</sup>. pl., pp. vi, 354, cv. Petrarch, pp. 53–60, 103–110, 156–161, 184–186, 237–239, 341–348, lxxxviii–lxxxix.

**Parolari, G. C.** Della religiosità di Francesco Petrarca, discorso . . . Bassano, *Basiggio*, 1847.

1. 8<sup>o</sup>. pp. 48. Two copies.

**Parolini, G.** L'incontro di Petrarca e Laura in paradiso: cantiche. Piacenza, *Majno*, 1816.

8<sup>o</sup>. ff. [5], pp. 53.

**Pasqualigo, C.** Saggio di alcune varianti tratte dai migliori codici a penna delle rime di Francesco Petrarca esistenti nelle biblioteche Mediceo-Laurenziana e Riccardiana di Firenze . . . Savona, *Miralla*, 1862.

1. 8<sup>o</sup>. pp. 20. Autograph of author. Two copies.

— Varianti e correzioni ai trionfi di Francesco Petrarca tratte dai migliori codici a penna e dalle più antiche stampe. Venezia, *Grimaldo*, 1867.

8<sup>o</sup>. pp. 32. Editor's name at the end of the preface. See also sub **Petrarca**.

**Pastorello, D.** Pel quinto centenario di Francesco Petrarca, canto popolare . . . Padova, *Lougo*, 1874.

8<sup>o</sup>. pp. 14. The only title-page is on the cover, which is not included in the pagination.

**Paterno, L.** Nuovo Petrarca di m. Lodovico Paterno, distinto in quattro parti. La prima & seconda, in vita & in morte di M. Mirtia. La terza de' vari soggetti, & la quarta de' Trionfi . . . In Venetia, Appresso Gioan' Andrea Valuassori, detto Guadagnino. MDLX.

8<sup>o</sup>. ff. [8], pp. 624, ff. [12].

**Penco, E.** . . . Francesco Petrarca. Milano, *Agnelli*, 1882.

8<sup>o</sup>. pp. vi, 58. Portrait of Petrarch, included in the pagination, pp. [27–28].

**Perrens, F. T.** Histoire de la littérature italienne depuis ses origines jusqu'à nos jours (1150–1848) . . . Paris, *Delagrave*, 1867.

8<sup>o</sup>. pp. xv, 480. Petrarch, pp. 65–84; Petrarchists, pp. 248 ff., 296.

**Perticari, G.** Degli scrittori del trecento e de' loro imitatori; dell'amor patrio di Dante Alighieri; intorno la morte di Pandolfo Collenuccio; lettere familiari e delle nozze di Costanzo Sforza con Isabella d'Aragona . . . Parma, *Fiaccadori*, 1848.

8<sup>o</sup>. pp. xxiii, 295. Petrarch, pp. 123–132 and elsewhere.

**Peruzzi, L.** Ricordi sulla vita di messer Francesco Petrarca e di madonna Laura, scritti da Luigi Peruzzi, loro contemporaneo. Bologna, *Romagnoli*, 1866.

8<sup>o</sup>. pp. 35. *Scelta di curiosità letterarie inedite o rare*, disp. 69; edizione di 202 esemplari. N. 137.

**Petrarca, Francesco.**

# 1. COLLECTIVE WRITINGS.

**1496.** Librorum Francisci Petrarachæ Basileæ Impressorum Annotatio. Bucolicum Carmen per duodecim Aeglogas distinctū. De Vita solitaria: Libri. II. De Remedijs utriusq; Fortunae: Libri. II. Libri quem Secretum: siue de Conflictu curarum suarum inscripsit: Colloquium trium dierum. De Vera sapientia: Dialogi. II. De Rebus memorandis: Libri. IIII. Contra medicum obiurgantem: Inuectivaru libri. IIII. Epistolarum de Rebus familiaribus: Libri. VIII. Epistolarum sine titulo: Liber. I. Ad Charolum quartum Romanorū Regem: Epistola. I. De Studiolorum suorū successibus ad Posteritatem: Epl'a. I. Septem Psalmi penitenciales. Epitoma Illustrū uirorum ad Franciscū de Carrharia. Eiusdem Epitomatis: post obitū Francisci Petrarachæ: Lorbardi de Siricho supplementum. Beneuenti de Rombaldi Libellus qui Augustalis dicit. At end: Explicit Liber Augustalis: Beneuenti de Rombaldi cum pluribus alijs opusculis Francisci Petrarachæ: Impressis Basileæ per Magistrum Ioannem de Amerbach: Anno salutiferi uirginalis partus: Nonagesimosexto supra millesimū quaterq; centesimū.

This is the earliest collective edition of Petrarch's works, those cited by certain bibliographers—of Deventer 1494, Basle 1494 and 1495, and Venice 1496—being now generally regarded as never having had an existence. The mention of a Deventer 1494 edition is said to occur in Visser (*Naamlijst van boeken*): it certainly does occur in Panzer, Jansen and Hain. Panzer cites Maittaire and Visser, but the title seems not to be in the former. The whole story of this supposed Deventer edition may have originated in a careless reading (by either Visser or Panzer, or both) of the following lines occurring in one of Maittaire's lists (ed. nova, Tom. I, Amst. 1733, p. 789):—

F. Petrarachæ Opera.	fo.	Basil. 1494
Liber metricus Faceti Morosi.	4 <sup>o</sup> .	Devent. 1494

On referring to these in Maittaire it will be seen that they are so printed that, at a hasty glance, the place and date of the second work might be read in connection with the title of the first. Once thus copied into the references of Visser or Panzer, the blunder would of course perpetuate itself. If Ferrazzi is to be believed (see note, p. 211), Campbell, in his *Annales de la typographie neerlandaise au XVI<sup>e</sup> siècle*, does not mention the citation of the Deventer edition by Visser. It is true that some of the minor treatises of Petrarch were printed at Deventer between 1490 and 1500 (the *Elogues* and the *Griseldis*, for instance, both from the press of Richard Paffroet, and the *De contemptu mundi* from that of Jacobus de Breda), and this fact may have originated or confirmed the belief in a Deventer issue of all the works. Notices of the other pseudo editions (of Basle and Venice) have probably arisen from misprints in catalogues and similar errors. Ferrazzi (p. 211) mentions a Paris 1501 edition of the collected Latin writings, which seems to be equally apocryphal.

This Basle edition (Hortis, no. 1) is in folio, and contains 383 unnumbered leaves, the colophon cited occurring on the obverse of f. [367], the reverse being blank. The obverse of the next folio contains, in the centre of the page, the title of the index, *Principaliū sententiarū ex libris Francisci Petrarachæ collectarū summaria Annotatio*; the other side of the folio is blank; at the top of the next page the index begins, filling 20 folios to the end of the volume. The edition includes only the Latin works. The editor was Sebastian Brandt, the famous author of the *Narrenschiff*. On the reverse of the title-page are twenty Latin verses, entitled, *De Commendatione Impressoris Francisci Petrarachæ Elegiū Sebastiani Brandt*. The collection contains three copies, all perfect except that f. [1] in one copy is supplied in exact facsimile—so exact as to be indistinguishable except by the use of a glass. One of the two perfect copies is unusually tall, having broad margins, and with some illuminated initials; it is in the original stamped vellum and oak binding. At the beginning are two leaves of rubricated ms. (not later than the very earliest years of the 16th century) with the title at the head, FRANCISCI POETE LAVREATI ET ORATORIS CLARISSIMI PSALMI CONFESSIOALES. At the end are seven leaves, containing in the same, or a similar handwriting, *Auctoritates varie philosophorum, poetarum oratorum et aliorum scriptorum de rebus varijs collectæ et primo de Fama bona et mala*. One of the copies has the treatise, *De vera sapientia* inserted before the *De Remedijs*. Otherwise, in all the copies, the arrangement is that given by Hortis. One of the copies is bound by Pratt.

**1501.** Librorum Francisci Petrarche Impressorum Annotatio. De ignorantia suipsius et multoꝝ. Liber. I. De ocio religiosoz. Liber. I. Itinerarium. Propositum factum corā rege vngarie. De vita solitaria. Libri. II. De Remedijs utriusq; fortune. Libri. II. Libri quem secretum siue de conflictu curarū suarū inscripsit: Colloquium trium dierū. De vera sapientia. Dialogi. II. De rebus memorandis. Libri. III. Contra medicum obiurgantē: Inuectiuaz. Libri. III. Epistolarū de rebus familiaribus. Libri. VIII. Ad quosdam ex illustribus antiquis quasi sui contemporanei forent. Ep'l'e V. Epistolarum siue titulo. Liber. I. Ad Karolū quartum Romanorum regem. Ep'l'a. I. Septem psalmi penitētiales. Inuectiuā contra Gallum. Epitoma Illustrum virorum ad Franciscū de Cartharia. Eiusdem Epitomatis: post obitū Francisci Petrarche: Lorbarli de sirico Supplementum. Benevenuti de Rombaldi Libellus qui Augustalis dicitur. *At end.* Explicit liber Augustalis: Benevenuti de Rambaldi cum pluribus alijs opusculis Francisci Petrarche Impressis Venetijs (impēsis dñi Andree Torresani de Asula) per Simonem de Luere: Anno Incarnationis Christi. M.ccccij. die. xxvij. Marcij. Feliciter.

Annotatio nonnullorum librorum seu epistolarum Francisci Petrarche. Vita Petrarche edita per Hieronymum squarzacium Alexandrinum. Epistole rerum senilium. Cxxxvij. diuise in libris. xvij. Item epistole. Ixij. eiusdem poete: & aliorum. Africa libri. viij. Buccolicum carmen in duodecim eglōgas distinctum. Epistole metricæ ad barbarum. Ixij. & libri tres. Testamentum suum. Priuilegium laureationis sue. *At end.* Impressum Venetijs per Simonē de Luere: impensa domini Andree Torresani de Asula. 17. Iunii. 1501. [2 v. in 1].

[p. ff. 494]. The colophon is in the second column of the obverse of the last folio, the reverse being blank. These two volumes form the second collective edition of the works, and the first Venetian edition. Only the Latin works are included. The arrangement of the treatises is that given by Hortis (no. 2), but the head-line on f. [2]a reads, *Liber De ignorantia sui & aliorū*, instead of the reading given by Hortis (p. 3). Folio [30v] is a blank leaf separating the two parts. In the present copy ff. [64] and [65] occur in duplicate.

**1503.** Librorum Francisci Petrarche Impressorum Annotatio Vita Petrarche edita per Hieronymum squarzacium Alexandrinum. Epistole rerum senilium. Cxxxvij. diuise in libris. xvij. Item epistole. Ixij. eiusdem poete: & aliorum. De ignorantia suipsius & multorum. Liber. i. De ocio religiosorum. Liber. i. Itinerarium. Propositum factum coram rege vngarie. De vita solitaria. Libri. ii. De remedijs utriusq; fortune: Libri. ii. Libri quem secretum siue de conflictu curarū suarū inscripsit: Colloquium trium dierū. De vera sapientia. Dialogi. iiii. De rebus memorandis Libri. iiii. Cōtra medicū obiurgantē Inuectiuaz. Li. iiii. Epistolarū de rebus familiaribus. Libri. viii. Ad quosdam ex illustribus antiquis quasi sui contemporanei forent. Ep'l'e. v. Epistolarum siue titulo. Liber. i. Ad Karolū quartū Romanorū regē. Ep'l'a. i. Septem psalmi penitētiales. Inuectiuā contra Gallum. Epitoma Illustrum virorum ad Franciscū de Chararia. Eiusdem Epitomatis: post obitū Francisci Petrarche: Lorbarli de sirico Supplementū. Benevenuti de Rombaldi Libellus qui Augustalis dicitur. Africa libri. viii. Epistole metricæ ad barbarū. Ixiii. & libri tres. Testamentum suum. Priuilegium laureationis sue. Buccolicum Carmen in duodecim eglōgas distinctum cum commento Benevenuti Imolensis viri Clarissimi. *At end.* Impressum Venetijs per Simonem Papiensem dictum Biuilaquam. Anno domini. 1503. die uero. 15. Iulij.

[p. ff. 524]. The third edition of the Latin works, the second Venetian one, corresponding in every way to the careful description given by Hortis (no. 3); it was bound by Zaehnsdorf of London. The colophon is in the second column, ob-

verse of f. [494]: the reverse is blank, and then follows the title-page of the last work mentioned in the main title, *Buccolicum Carmen in duodecim eglōgas distinctum cum commento Benevenuti Imolensis viri Clarissimi*. At the end of this, and at the foot of the second column on the obverse of the last folio [524], is this:—*Petrarche laureati poetæ sub bucolico carmine recollectionis sub iura uenerando Magistro Benevenuto de ymoia Recollēte feliciter explicuit: per me Marcum horigono de Venet. Annis. d. nostri lesu christi: currentibus. M.cccc.xiii. Die. vii. Iulij*. This date of 1416, which Hortis simply declares a misprint, has afforded a good deal of trouble to the bibliographers, from Panzer down.

Brunet and Grasse make Horigono (or Origono) a printer, as does Blanc also in his article on Petrarch in Ersch and Gruber; but can any other works be cited which issued from his press? Meanwhile the explanation of the singular date is not easy.

Simon de Gabis, called Bevilacqua of Pavia (not to be confounded with Nicolò Bevilacqua, a possible descendant, who, after the middle of the 16th century, printed at Venice several editions of the Rime) went from Pavia, probably his native place, to Venice, where he issued his first book, an edition of Terence, in 1485, calling himself then according to Panzer, *Simon Biuilaqua*. He published but one more work during this period of his residence at Venice, a missal in 1487, in which he gives his name simply as *Simon papiensis*, Simon of Pavia. The same year he transferred his press to Vicenza, from which city three of his publications are dated, the first one being Boccaccio's *Genealogie deorum*, the colophon of which reads, *Impressum Vincetie per Synonem de gabis Papiensem*, etc. His next work (1489), the *Victoria contra Iudeos* of the Venetian archbishop, Peter Brutus (see the story of the way the manuscript reached Bevilacqua's hands as told in Michaud, sub *Brutus*), has the following curious colophon, given by Panzer and Hain:—

Est opus impressum papiense simone clarum:  
Compositum petri presulis ingenio.  
En ego sum simon papiensis nomine cuius  
Biuilaquam nuper fata dedere mihi.  
Hunc uirtute mea librum magnosq; labore  
Impressi: nostræ uirginis ob meritum.

In his next book, the *Leges municipales* of Vicenza (1490), the colophon reads, *Impensa et diligentia maxima Simonis de Papiā dictus* [sic] *Bevilacqua*, and with this grammatical slip he ended his career at Vicenza. Two years later he is again in Venice, and from 1492 prints several books a year (except in 1495-6) until after the century's end. In some of these, if we are to believe Panzer—but the statement lacks any other proof—he wrote himself "*Simon Ticiensis Biuilaqua*." His usual style was "*Simon papiensis dictus Bevilacqua*."

In 1502 Bevilacqua printed an edition of Cicero's *Tusculan questions*, dated September 10, with a colophon worded in his ordinary manner. But under the two dates of October 3 and November 10 appeared some *Commentationes* of Valla on the *Tusculan questions* and other works, the earliest of the colophons reading, *In officina Simonis Bevilacqua*. Here the expression *In officina*, and the absence of the *dictus*, form very striking innovations, leaving little doubt that Bevilacqua was no longer superintending his own press. In fact, it seems certain that his death took place about this time, for the only work, after this date, which bears his imprint is the present 1503 edition of Petrarch's works. This bulky volume had doubtless been for several months in the press, and the demise or disability of the press's proprietor before its completion would naturally affect its fate. But its printing evidently went on, and by the middle of the year (July 15) the great Petrarch was apparently finished and Bevilacqua's usual colophon appended to what is surely the most important work of his press. How long, in the process of settling the printer's estate, the sheets may have lain before actual publication it is impossible to know. The rival edition of Simon de Luere had appeared in the middle (June 17) of the year 1501, and this may have influenced in some way the destiny of the Bevilacqua edition. But it is hardly reasonable to suppose that the delay was of many years' duration. When, at last, it was determined by somebody—possibly the guardians of the estate or its creditors—that the book must be published and sold, it was discovered that one important portion of Petrarch's writings, the *Buccolicum carmen*, had not been included. A manuscript of the omitted poems, with a commentary by Petrarch's correspondent, Benevenuto, was perhaps hastily procured and as hastily prepared for the press under no especially skilled supervising eye. It was given to the compositors, who set it up, and with it the name of the commentator and of the old copyist—Origono or Horigono—who, nearly a hundred years before, had attached to the manuscript his name and the date at which he had finished his transcript, which was not an uncommon thing for a scribe of those days to do. Nobody thought of appending an imprint to this treatise, first, because the book, as a part of which it was to be issued, already had one, and secondly, because there was now no real head to the office, whose name could be given. So this appendix was struck off—on paper slightly inferior in quality to that which Bevilacqua had originally acquired for the work, and, although by the same maker, having a slightly differing water-

mark. A half-title to the *Bucolicum carmen* was printed with black-letter type, such as nowhere occurs in the previously-printed portion of the volume; and at the same time a title-page for the whole work, in exactly the same type as the half-title; and on this general title-page the addition of the *Bucolics* was noted in a peculiarly prominent way, showing, as does the common type of the two titles, that the printing of the *Bucolics* had recently been completed, and that the work was fresh in the mind of the man who directed the composition of the title-page. Then the book was published, a few months, or at most a year or two, let us guess, after July 15, 1503.

This explanation of the singular and puzzling date, 1416, may not be the true one, but it at least avoids the more venturesome assumptions of Panzer, Ebert, Brunet and Grässe, that a period either of 7 or 13 years elapsed between the dates of printing the two portions of the volume. See Hortis's note, which includes a citation from Dr. Moser, the Stuttgart librarian.

**1554.** Francisci Petrarchae Florentini, Philosophi, Oratoris, & Poëtae clarissimi, reforescentis literaturae Latinaeque linguae, aliquot seculis horrenda barbarie inquinatae ac penè sepultae, assertoris & instauratoris, Opera quae extant omnia. In quibus præter Theologica, Naturalis Moralisque Philosophiae præcepta, liberalium quoque artium Encyclopediam, Historiarum thesaurum & Poësis diuinam quandam nim. pari cum sermonis maiestate, coniuncta inuenies. Adiecinus eiusdem authoris, quæ Hetrusco sermone scripsit carmina siue Rhythmos in quibus Græcorum gloriam, Latinorum copiam, uiris hac ætate doctissimis æquasse, imò suauitate & elegantia superasse multum, uisus est. Hæc quidem omnia nunc iterum summa diligentia à mendis repurgata atque innumerabilibus in locis, genuinae integritati restituta, & in Tomos quatuor distincta. Quæ uerò unoquoque Tomo continentur uersa pagina Lectori exhibebit. Insigniorum atque doctissimorum in re literaria uirorum, de hoc autore testimonia in Præfatione habes. Basileæ excudebat Henricus Petri. At end: Basileæ per Henrichum Petri Mense Martio, anno M.D.LIIII. [4 v. in 1.]

f. ff. [14], pp. 1375, ff. [42]. The fourth edition of the works, the second Basle edition, and the first which includes the Italian writings, which fill the 42 unnumbered folios at the end and make the fourth tome. The copy according to Hortis (4) is perfect, and was bound by Bauser of Paris. The dedicatory letter prefaced to this edition shows that the editor was a fertile writer of the day, Johannes (or, as he subsequently styled himself, Basileus Johannes) Herold, born at Hochstadt in Swabian Bavaria, in 1511. He is supposed not to have been alive when the re-impression of this edition was made in 1581. (See Ersch and Gruber, sub nomine, where the statements of the Michael Biographie universelle are corrected.)

**1581.** Francisci Petrarchae Florentini, philosophi, oratoris, & poetæ clarissimi, reforescentis literaturæ latinæque linguae, aliquot seculis horrenda barbarie inquinatae ac penè sepultae, assertoris & instauratoris, Opera quae extant omnia. In quibus præter Theologica, Naturalis, Moralisque Philosophiae præcepta, liberalium quoque artium Encyclopediam, Historiarum thesaurum & Poësis diuinam quandam uim, pari cum sermonis maiestate, coniuncta inuenies. Adiecinus eiusdem authoris, quæ Hetrusco sermone scripsit carmina siue Rhythmos, in quibus Græcorum gloriam, Latinorum copiam, uiris hac ætate doctissimis æquasse, imò suauitate & elegantia superasse multum, uisus est. Hæc quidem omnia nunc iterum summa diligentia à uariis mendis, quibus scatebant, repurgata, atque innumerabilibus in locis, genuinae integritati restituta, & in Tomos quatuor distincta. Quæ uerò unoquoque Tomo continentur, uersa pagina Lectori exhibebit. Insigniorum atque doctissimorum in re literaria uirorum, de hoc autore testimonia in Præfatione habes. Basileæ, per Sebastianum Henrici-petri. At end: Basileæ, per Sebastianum Henrici-petri, anno à uirgine partu MD.LXXCI. mense martio. [4 v. in 1.]

f. ff. [14], pp. 1331, 205, f. [1]. The fifth edition of the works and the third Basle edition, being the last one and the one usually cited. Tomes i. and ii. contain the Latin writings

in prose, with a continuous paging; tome iii. contains the Latin writings in verse, and tome iv. the Italian writings, with a continuous paging. The copy corresponds to that described by Hortis (5), except that this one has an additional folio at the end, on the reverse of which is the printer's mark.

## II. LATIN WRITINGS (Prose).

### a. De remediis utriusque fortunæ.

**1492.** Tabula Rubricarum præcedentis libri. &c. Operis Francisci Petrarce de remedio utriusque fortunæ. At end: Accipe tandem candidissime lector Diuinum Francisci Petrarce: opus Nicolai lugari industria sollerti: Nitidissimū Bernardini. de misintis de Pap. ac Cæsaris Parmensis sociorum diligenti opera. Impressum Cremonæ. Anno Incarnationis dñice. 1492. die. 17. mensis Nouembris. f. ff. [164]. Hortis, 338. The first edition of the *De Remediis* with a date. Bound by Zachnsdorf.

**1515.** Francisci Petrarchae de remediis utriusque fortunæ. libri. II. At end: Venetiis in ædibus Alexandri Paganini inclito Lavretano principe. IIII. idus. Novem. M.D.XV.

320. ff. [8], cccxxv [1]. Hortis, 345. Two copies, one bound by Pratt, the other by Bauser.

**1536.** Francisci Petrarchæ de remediis utriusque fortunæ. libri. II. At end: Venetijs per Dominum Bernardinum Stagninum de Tridino Montis ferrati. Anno Domini. M.D.XXXVI.

160. ff. [6], 7-422, 2 bl. leaves. Hortis, 348.

**1546.** Francisci Petrarchae poetæ oratorisque clarissimi, de Remediis utriusque Fortunæ ad Azonem libri duo, multo quàm antea diligentius ab erratis, quibus scatebant, repurgati atque emendati. Lytetiae, Apud Nicolaum Boucher, via ad diuum Iacobum, sub intersignio floris. 1546.

160. ff. [7], bl. ff., ff. 415. Hortis, 350.

**1557.** Francisci Petrarchæ poetæ oratorisque clarissimi, de remediis utriusque Fortunæ ad Azonem libri duo, multo quàm antea diligentius ab erratis, quibus scatebant, repurgati atque emendati. Lytetiae, Apud Martinum Iuuenem, sub insigni D. Christophori è regione collegij Cameracensium. 1557.

160. f. [1], pp. 3-811, ff. [6]. Hortis, 353.

**1557.** Francisci Petrarchæ poetæ oratorisque clarissimi, de remediis utriusque Fortunæ ad Azonem libri duo, multo quàm antea diligentius ab erratis, quibus scatebant, repurgati atque emendati. Lytetiae, Apud Gulielmum Cauellat, sub pingui Gallina, ex aduerso collegij Cameracensis. 1557.

160. f. [1], pp. 3-811, ff. [6]. There seems to be only a title-page difference between these two editions. The t.-p. of the former has in the centre a woodcut representing two hands clasping a T (or cross), about which is twined a serpent; in the centre of the t.-p. of the latter is a woodcut of a hen (gallina) standing within a circle. Separate title-pages to this edition seem to have been printed for several Paris booksellers; see Hortis, 354.

**1577.** Francisci Petrarchæ poetæ oratorisque clarissimi de Remediis utriusque Fortunæ Libri II. In quorum priore prospera fortuna refutatur: in posteriore vero aduersa defenditur. Iam denuò accuratius quàm antea ab innumeris mendis repurgati & emendati. Lygdvni. apud Clementem Bavdin. M.D.LXXVII.

160. pp. 884, ff. [5]. Hortis, 357. Three copies.

**1585.** Francisci Petrarchæ poetæ oratorisque clarissimi de Remediis utriusque Fortunæ Libri II. In quorum priore prospera fortuna refutatur: in posteriore vero aduersa defenditur. Iam denuò accuratius quàm antea ab innumeris mendis repugnati & emendati. Lygdvni, Apud Carolum Pesnot. M.D.LXXXV.

160. pp. 884, ff. [5]. Hortis, 359. Bound by Zachnsdorf.

**1595.** Francisci Petrarchæ de remediis utriusque

Fortunæ. libri dvo. Cum Indicibus locupletissimis. [Bernæ]. Excudebat Ioannes Le Preux. M.D.XCV. 16<sup>o</sup>. ff. [3], pp. 7-686, ff. [22]. Hortis, 360, with whose description the copy agrees.

**1605.** Francisci Petrarchæ, de remediis vtriusque Fortune, libri dvo. Editio tertia, prioribus longè castigatior. Cum Indicibus locupletissimis. Bernæ. Excudebat Ioannes Le Preux, Illustriss. D. D. Bern. Typographus. M.DCV. 16<sup>o</sup>. pp. 728, ff. [16]. Bound by Zaehnsdorf. Not in Hortis.

**1613.** Francisci Petrarchæ de remediis vtriusque Fortune, libri dvo. Editio Quinta, prioribus longè castigatior. Cum Indicibus locupletissimis. [Genevæ] Apud Esaiam le Preux. M.D.C.XIII. 10<sup>o</sup>. ff. [16], pp. 33-728, ff. [16]. Hortis, 374. Bound by Zaehnsdorf.

**1628.** Francisci Petrarchæ de remediis vtriusque Fortune, libri dvo. Editio Quinta, prioribus longè castigatior. Cum Indicibus locupletissimis. Coloniæ Allobrogum, Ex Typographia Iacobi Stœr. M.D.C.XXVIII.

10<sup>o</sup>. ff. [16], pp. 728, ff. [16]. Not in Hortis.

**1649.** Francisci Petrarchæ Poëtæ Oratorisque clarissimi, De remediis vtriusque Fortune, libri dvo. Ejusdem de contentu mundi Colloquiorum Liber, quem secretum suum inscripsit. Editio nova ac melior. Cum Indicibus duobus, altero Dialogorum, altero Rerum. Rotterdami, Ex Officinâ Arnoldi Leers. cl. lvc XLIX.

12<sup>o</sup>. engr. t.-p., ff. [17], pp. 824, ff. [13]. Hortis, 379.

#### IN BOHEMIAN.

**1501.** Franciskvs Petrarcha. *Reverse of title-page:* Franczyska Petrarchy Poety a welmi znamieniccho a dospielcho muze w wymluwnosti knijehy dwoge o leekarzstwij proti sstiestij a nesstiestij totiž proti libym a protiwnym wjeczem. *At end:* Tyto Frantisska Petrarchy Knijehy: ktereežgest Pan Rzehorz hruby z Gelenije w nowie z Latijnského yazyku w Česky przeložyl; gsy w Slawném Starem miestie Pražskeem wytisstieny. Léta Božijeho Tisyczijeho Pietisteho Trwnijeho.

fo. ff. [247]. Defective copy of the Bohemian version (Prague, 1501) of the treatise *De Remediis vtriusque fortune*. The title-page contains a full-page woodcut, representing Fortune and her wheel, with the name, Franciskvs Petrarcha, above; the two books have separate signatures, book first lacking all after sheet o, that is, after signature o [viii], and book second lacking the leaves I [vi] and N [vi]; every page has double columns of 41 lines each; black letter; the final signature of the second book is Q in ten folios; colophon, bottom of the second column on reverse of Q [x]; the last actually printed signature is Q v. In the colophon the name of the translator is given as Gregory Hruby of Geleny, whose Latinized name was Gregorius Gelenius. Hruby was his real name; and the epithet Gelenus (of Geleny or Gelenie) was derived from the town so called in northeastern Bohemia. He resided at Prague, of which he was a respected citizen, and there he died March 7, 1514. He has been styled the rescuer of the Bohemian language (see Dobrowsky's *Geschichte der böhmischen Sprache*, p. 359-360), and, besides the remarkable version of the *De Remediis*, translated into his mother tongue the *Encomium Morie* of Frasmus, and a theological work by W. Pisecky; but these last two were never printed.

#### IN ENGLISH.

**1579.** Phisicke against fortune, as well prosperous, as aduerser, conteyned in two Bookes. Whereby men are instructed, with lyke indifferencie to remedie theyr affections, as well in tyme of the bryght shynynge sunne of prosperitie, as also of the foule lowryng stormes of aduersitie. Expedient for all men, but most necessary for such as be subiect to any notable insult of eyther extremitie. Written in Latine by Francis Petrarch, a most famous Poet, and Oratour. And now first Englished by Thomas Twyne. At London, printed by Richard watkins. An. Dom. 1579.

8<sup>o</sup>. ff. [8], 342, [3]. Black letter; bound by Bedford. The translator, Thomas Twyne, physician and poet, was educated at Corpus Christi College, Oxford, and wrote, compiled, or translated a considerable number of works; among them, *The Garland of godlie flowers, commonly called Twines prayers* (London, 1580), and *The schoolmaster, or teacher of table philosophie* (London, 1583). He died at Lewes, Sussex, 1613.

**1797.** Petrarch's view of human life; translated from the Latin by Mrs. Dobson . . . a new edition. London, Associated booksellers, 1797.

8<sup>o</sup>. pp. xiii, 359, ff. [4]. This so-called translation is really a selection of passages taken from Twyne's English version (*Phisicke against fortune*, London, 1579—see preceding title), apparently without any comparison with the original, and with scarcely more alteration than was necessary to connect the selected passages. The statement on the title-page that Mrs. Dobson translated the work from the Latin is, therefore, incorrect.

#### IN FRENCH.

**1534.** Messire François petrarque des remedes De lune & lautre fortune: prospere & aduerser: nouuellemēt Imprime a Paris. On le vend a Paris par Pierre Caoudual a lenseigne de lescu de Bretagne. *At end:* Cy finist le liure de François petrarque Poete florentin des remedes de lune et lautre fortune, prospere & aduerser Nouuellemēt trslate de latin en français, Imprime a Paris. M.D.xxxiiii.

fo. ff. [6], clxviii. Black letter, with woodcuts; bound by Masson-Debonelle. The first edition of this version was printed at Paris, 1534. The translator was a writer of the 14th century, Nicolas Oresme (d. 1382), bishop of Lisieux, who also rendered the Ethics and Politics of Aristotle into French.

**1660.** Le sage resolu contre l'une et l'autre fortune, Par François Petrarque. Première partie. Edition Nouvelle. A Bruxelle, Chez François Foppens, Imprimeur & Libraire, au S. Esprit. M. DC. LX.

12<sup>o</sup>. engr. t.-p., ff. [29], pp. 514.

**1661.** Le sage resolu, contre la fortynne et contre la mort. Par François Petrarque, Florentin. II. Partie. A Bruxelles, chez François Foppens, Libraire & Imprimeur. M. DC. LXI.

12<sup>o</sup>. engr. t.-p., ff. [3], pp. 616. The engraved title-page of both volumes reads: *Le Sage Resolu contre la Bonne et mauvaise Fortune, par François Petrarque Florentin Nouuellement mis en François* . . . This is the same version as the following one, made by François de Chateauneuve de Grenailles (b. 1610, d. after 1678), a fertile writer. The Michaud *Biographie universelle* (vol. 17, p. 485) says: "Dans la préface de sa traduction du *Sage résolu* de Petrarque (1660), Grenailles dit qu'on l'avait accusé de crime d'Etat et qu'il avait couru le risque de porter sa tête sur l'échafaud;" and again: "L'un des moins mauvais ouvrages de Grenailles est la traduction du livre de Petrarque, *De remediis vtriusque fortune*. Elle eut dans le temps assez de succès: il en publia le premier volume en 1650; mais le second ne parut qu'en 1660, chose très-singulière dans un écrivain qui, pour la fécondité, aurait pu défier Scudéry. La première édition est intitulée *le Sage résolu contre la fortune*; mais dans la réimpression, Paris, 1678, 2 vol. in-12, il changea ce titre en celui d'*Entretiens de Petrarque*." The remark here made concerning the first edition applies to the Paris original edition of 1550-1560, not to this Brussels reprint.

**1673.** Le sage resoly contre la fortynne, ov le Remetrarque, Mis en François par Mr De Grenaille, Ecuyer, sieur de Châteauniers. Dernier Edition. Revenü & corrigé par l'Auteur. A Lyon, Chez Iean Baptiste De Ville, ruë Merciere, à la Science. M. DC. LXXIII.

2 v. 12<sup>o</sup>. Vol. i., livre i., engr. t.-p., ff. [30], pp. 516, f. [1]; ii., livre ii., engr. t.-p., ff. [4], 616, f. [1].

#### IN GERMAN.

**1516.** Eyn Neüwe Geteütscht Büchleyn, Inhaltende Grosse Erbermliche Clagen, der Synlichkeit vñ des Schertzê Umb Ielegerüg Zerstorüg Verbrëñg vaterläts. Krankheit des Leibs. Uff dz alles Tröstlich Antwort Der Vernunft. *At end:* Getrückt zu Oppenheim. Anno. &c. 1.5.1.6.

4<sup>o</sup>. ff. [8]. Black letter, with woodcuts; bound by Zaehnsdorf. A translation of book ii., dialogues lxxviii., lxxx., lv., and



iii. of the De Remediis. On the reverse of the title-page is a dedicatory letter, dated Oppenheim, on the Monday after St. Lawrence, 1516, addressed to *Dem Strengen Herren Hanssen Lantschad zu Steinach Ritter*, by Jacob Köbel dysser *zeit Statschreiber zu Oppenheim*, in which the writer states that this *kleyn fruchtbar buchleyn* has been translated from the Latin original of Petrarch by his *Lerer vn gebort, der Hochgeleert Doctor Adā Wernher von Themar*, whom he describes as *Ordinarius* of the University of Heidelberg.

**1559.** Hülff, Trost vnd Rath in allem anligen der Menschen. Francisci Petrarche, des hochweisen, firtrefflichen Poeten vnd Oratorn, zwei Trostbücher, Von Artzney vnd Rath beyde im guten vnd widerwertigen Glück. Zu Franckfurt am Mein, Bei Christian Egenolffs Erben. M. D. LIX.

f<sup>o</sup>. ff. [6], ccxxii; many woodcuts. *Contents*:—t.-p.; Petrarch's testament; brief life; Petrarch's preface to the first book; *Innhult*; *Vorred Sebastian Brandts*; verses (*Fortuna Eoripes*); book i. (ff. i-cv); verses (ff. cv.-cvii); Petrarch's preface to the second book (ff. cvii-cxi obv.); book ii. (ff. cxi. rev.—ccxxii). Two of the 30 verses by Sebastian Brandt (25, 26) read as follows:—

Vil vnglück mir anfechtung mern,  
Hör zu, Petrarcha wirt dichs lern.

Fourteen editions of the German version of the De Remediis are cited, but there is a good deal of confusion in the titles quoted. The title-pages, in fact, vary, but they may perhaps be classed as follows: *Von der Artzney beyder Glück*, Augsburg, 1532, 1539, and 1545; *Zwei Trostbücher von Artzney und Glück*, Frankfurt a-M., 1551, 1555, and 1559; *Trostspiegel in Glück und Unglück*, Frankfurt, 1572, 1584, 1586, 1596, 1624, 1644, 1660, and Nürnberg, 1652. But a comparison of these is necessary to form any definite idea of their variations, as well as of the names of the translator or translators. To the list ought to be added a volume of copper-plate engravings, with both a Latin and a German title, cited as follows: *Novus Philotheca Petrarchiana, continens aliquot 124 artificiosas figuras, que in F. P. libro qui solamin in bona et prospera fortuna intulatur, ligneis figuris inveniantur. Aunc vero antea figuris ab E. Kiserio sculptore, in hac forma in lucem edita sunt: Das ist new Stammbuch. In welchem 124 Künstliche Figuren so auss. F. Petrarche Buch welches er Trostspiegel in gutem Glück intulirt . . . begriffet. Nun aber . . . von E. Kiseren . . . in Kupffer gravirt an Tag gegeben. . . Frankfurt am Mayn, 1620, obl. 4<sup>o</sup>. There was a previous edition of this at Frankfurt in 1614 with only 116 plates, which may have been mistaken for the edition of the text of that year cited in the list given above. The woodcuts in the earlier editions of the German version are, in part at least, by Hans Burgkmair.*

**1584.** Trostspiegel in Glück vnd Unglück, Des Weiterühmbten Hochgelehrten firtrefflichen Poeten vnd Oratorn Francisci Petrarche Trostbücher, von Rath, That, vnd Artzney in Glück vnd Unglück, Nemlich, wie sich ein jeder verständiger Mensch halten soll, In seiner Wolfahrt nicht vberheben, Desgleichen in Unglück, Widerwertigkeit, Angst vnd Noth zutrösten wissen. Allen ehrliebenden Regiments Personen, Hausväter, vnd jedermennighen, wes Stands sie seyn mögen, zu Nutz vnd Trost aus dem Lateinischen mit fleisz verteutscht, vnd mit schönen Figuren geziert, vnd in Truck von newem verfertigt. . . . Getruckt zu Franckfurt am Mayn, in Verlegung Christ. Egenolffs Erben. Anno M. D. LXXXIII.

f<sup>o</sup>. ff. [4], 222, [3]; many woodcuts. Bound by Pratt.

**1620.** Trostspiegel in Glück vnd Unglück, Francisci Petrarche Dess Weiterühmbten Hochgelehrten firtrefflichen Poeten vnd Oratorn Trostbücher, Von Rath, That, vnd Artzney in Glück vnd Unglück, Nemlich, wie sich ein jeder verständiger Mensch halten soll, In seiner Wolfahrt nicht vberheben, Deszgleichen in Unglück, Widerwertigkeit, Angst vnd Noth zu trösten wissen. Allen ehrliebenden Regiments Personen, Haussväter, vnd jedermennighen, wess Standts sie seyn mögen, zu Nutz vnd Trost aus dem Lateinischen mit fleisz verteutscht, vnd mit vielen schönen künstlichen Figuren gezieret vnd in Truck von newem verfertigt. . . . Getruckt zu Franckfurt am Mayn, bey Johann Bringers, seligen, Wittib, in verlegung Vincentij Steinmayers. Anno M. DC. XX.

f<sup>o</sup>. ff. [4], pp. 379, ff. [3]; many woodcuts. Bound by Pratt. The contents, text, illustrations, and, with some slight changes, the arrangement, are the same in these two editions as in that of 1559.

#### IN ITALIAN.

**1549.** Opera di m. Francesco Petrarca, de rimedi de l'vna et l'altra fortvna, ad Azone, tradotta per Remigio Fiorentino . . . In Venetia Appresso Gabriel Giolito di Ferrarii MDXLIX.

8<sup>o</sup>. ff. 416, [3]. Two copies, one bound by Chatelin. The full name of the translator, a Florentine, is Remigio Nannini, according to Melzi (ii. p. 333); but see Stolfi's preface to Dassaminiato's version (i. p. 29).

**1584.** De' rimedi dell'vna, et l'altra fortvna, di m. Francesco Petrarca. Libri II. Tradotti per Remigio Fiorentino. In Venetia, Appresso Domenico Farri. 1584.

16<sup>o</sup>. ff. [4], 5-416, [3]. Bound by Bauser.

**1589.** De' rimedi dell'vna, et l'altra fortvna, Cioè Auersa, & Fauoreuole. Di m. Francesco Petrarca. Libri II. Tradotti per Remigio Fiorentino . . . In Venetia, Appresso Giacomo Cornetti. M D LXXXIX.

8<sup>o</sup>. ff. [4], 5-397, [3]. Bound by Pratt.

**1607.** De' rimedi dell'vna, et l'altra fortvna, di m. Francesco Petrarca. Libri II. Tradotti per Remigio Fiorentino. In Venetia, Appresso Lucio Spineda. M D C VII.

8<sup>o</sup>. ff. [4], 5-416, [6]. Two copies, one lacking the first f. of the *Tavola* at the end.

**1867.** De' rimedii dell'una e dell'altra fortuna di messer Francesco Petrarca volgarizzati nel buon secolo della lingua per d. Giovanni Dassaminiato monaco degli Angeli pubblicati da don Casimiro Stolfi. . . . Bologna, Romagnoli, 1867.

2 v. 8<sup>o</sup>. Vol. i., libr. i., pp. 460, f. [1]; ii., libr. ii., pp. 506, bl. lf., ff. [2]. *Collezione di opere inedite o rare dei primi tre secoli della lingua*, 17, 18.

**1867.** Fioretti de' rimedii contro fortuna di messer Fr. Petrarca volgarizzati per d. Gio. Dassaminiato ed una epistola di Coluccio Salutati al medesimo d. Giovanni tradotta di Latino da Niccolò Castellani; testi del buon secolo. Bologna, Romagnoli, 1867.

8<sup>o</sup>. pp. 278. *Scelta di curiosità letterarie inedite o rare*, disp. 80; edizione di 202 esemplari, no. 144.

#### IN SPANISH.

**1523.** Francisco Petrarca de los remedios contra prospera y aduersa fortuna. *At end*: Fue imprimido el libro del famoso poeta, y orador Fráncisco petrarca de los remedios cōtra prospera, & aduersa fortūa. En la muy noble, & muy leal ciudad d' Caragoça. por Georgi Coci aleman. Acabose a doze dias del mes de Nouiembre. Año de mil, y quiniētos, & veynte, y tres años.

f<sup>o</sup>. ff. [6], clxix. The translator's name is given in the dedication. "It may be worth while to add here, in connection with the great Captain [Gonzalvo de Cordova], that a translation of Petrarch's Dialogues, 'De Remediis utriusque Fortunæ', was made, at his especial request, into fine old Castilian, by Francisco de Madrid (N. Ant. Bib. Nov. Tom. i., p. 442). I have a copy of it—a most becoming black-letter folio—printed at Caragoça, 1523." (See Ticknor's *History of Spanish Literature*, Lond. 1863, vol. i., p. 183, foot-note.) Antonio styles the translator *Franciscus de Madrid, Palentinus, Petri Gundisalvi filius*. The copy is bound by Zaehnsdorf.

**1534.** Fráncisco petrarca de los remedios cōtra prospera y aduersa fortuna. M.D.XXIII. *At end*: A loor y gloria de nuestro señor Jesu christo y de la sacratissima virgen Maria nuestra señora: haze fin el libro del famoso poeta & orador Fráncisco Petrarca delos remedios contra prospera & aduersa Fortuna: q̄ fue impresso en la muy noble & muy leal cibdad de Seuilla. En casa de JVAN varela de Salamanca. Acabose a veynte & seys dias d'l mes de

Abril. Año del nascimieto de nuestro saluado Jesu xpo de mill & quinientos & treynta & quatro años.

f<sup>o</sup>. ff. [4], clxiii. Last f. numbered by error lxxii. The same version as that published in 1523. Grasse mentions editions of Valladolid, 1505; Salamanca, 1515, and Saragossa, 1518; while Antonio (*Bibliotheca hispanica nova*, i, p. 442) cites one of Seville, 1524, printed by Juan Varela; but the date is probably a misprint for 1534.

#### b. De contemptu mundi.

**1600.** Francisci Petrarchæ v. c. De contemptu mundi, Colloquiorum Liber, quem Secretum suum inscripsit. [Bernæ], Excudebat Ioannes le Preux. M.D.C.

16<sup>o</sup>. pp. 176. The last edition of the Latin text. Bound by Zaehnsdorf.

#### IN FRENCH.

**1879.** Pétrarque. Mon secret, ou du conflit des mes passions; traduit pour la première fois par Victor Develay. Paris, *Librairie des bibliophiles*, 1879.

3 vols. 16<sup>o</sup>. Vol. i, pp. xxx, 100; ii, pp. 133; iii, pp. 187. Bound by Canape-Belz.

#### IN GERMAN.

**1846.** Franz Petrarck's Bekenntnisse in Uebersetzungen seines Briefes an die Nachwelt und seiner drei Gespräche über die Verachtung der Welt; Herausg. von Ludwig Clarus. Mainz, *Kirchheim*, 1846.

18<sup>o</sup>. pp. viii, 182. The translator died about 1869.

#### IN ITALIAN.

**1520.** Secreto De Francesco Petrarca in dialogi di latino in vulgar & in lingua toschia tradotto nouamente cum exactissima diligentia stampato & correcto. *At end:* Impresso in Venetia per Nicolo zopino & Vicentio compagno. A lande de dio & dela gloriosa Vergine Maria. Nel anno della incarnatione del nostro signore Dio M.D.xx. adi. ix. de Marzo.

8<sup>o</sup>. ff. [79]. Double columns. Bound by Bauser. The translator was Francesco Orlandini, of Siena. (Ferrazzi, p. 221.)

**1839.** Il mio segreto ossia del disprezzo del Mondo dialoghi tre di Francesco Petrarca recati in Italiano dal professore Giulio Cesare Parolari . . . Venezia, *Andreola*, 1839.

8<sup>o</sup>. ff. [1]. pp. 210, f. [1].

**1847.** Il secreto e le rime di Francesco Petrarca; con prefazione di Paolo Emiliani-Giudici. Firenze, *Società editrice fiorentina*, 1847.

12<sup>o</sup>. ff. [3]. pp. l, 456. *Contents:*—Intorno alla vita ed alle opere di Francesco Petrarca lezione . . . di Paolo Emiliani-Giudici (p. i); Il Secreto . . . tradotto da Francesco Orlandini, sanese (p. 1); Testamento . . . tradotto per quelli che non sanno lettere (p. 129); Privilegio della incoronazione del Petrarca . . . (p. 137); Le Rime (p. 143).

**1857.** Del disprezzo del mondo; dialoghi tre di Francesco Petrarca: prima versione italiana del rev. prof. Giulio Cesare Parolari. . . . Milano, *Pirola*, 1857.

8<sup>o</sup>. pp. 258, f. [1], pp. xxx. The last pagination (xxx) does not relate to Petrarch. For another version of the *De contemptu mundi*, see *L'arte opere filosofiche di Francesco Petrarca*, under the *Epistola*.

#### c. De otio religiosorum.

**1604.** Francisci Petrarchæ v. c. de ocio religiosorum, libri dvo. Eiusdem de vera sapientia. Bernæ Excudebat Ioannes le Preux, Illustriss. DD. Bern. Typographus. M.DC.III.

16<sup>o</sup>. pp. 173. Bound by Zaehnsdorf. Hortis, 368.

#### d. De vita solitaria.

**1605.** Francisci Petrarchæ v. c. De Vita Solitaria, Liber primus. Ad Virum summæ reuerentie dignum, Philippum Patham, eo tempore Causallicensem Episcopum . . . Editio secunda, priore

longè castigatio. Bernæ. Excudebat Ioannes le Preux, Illustr. D.D. Bern. Typographus. M.D.CV. 16<sup>o</sup>. pp. 285. Contains both books i. and ii. Bound by Zaehnsdorf. Hortis, 371.

#### IN ITALIAN.

**1379.** La vita solitaria di Francesco Petrarca vulgarizzamento inedito del secolo XV, tratto da un codice dell'Ambrosiana pel dott. Antonio Ceruti . . . Bologna, *Romagnoli*, 1879.

2 v. 8<sup>o</sup>. Vol. i, pp. l, f. [1], pp. 170; ii, f. [1], pp. 250. Large paper copy, with broad side and bottom margins. *Scelta di curiosità letterarie inedite o rare*.

#### e. De viris illustribus vitæ [and Epitome].

**1604.** Francisci Petrarchæ v. c. opuscula historica & Philologica, quorum titulos seu summam sequens exhibet pagella. Bernæ, Excudebat Ioannes le Preux, Illustriss. D.D. Bern. Typographus. M.DC.III.

16<sup>o</sup>. f. [1], pp. 291. *Contents:*—1. *Virorum illustrium epitome* (pp. 1-149); 2. *De pacificanda Italia* (pp. 141-151); 3. *Ad veteres Rom. reipub. defensores* (pp. 152-158); 4. *De capessenda libertate* (pp. 159-181); 5. *De obedientia ac fide uxoria* (pp. 182-214); 6. *De avaritia vitanda* (pp. 215-252); 7. *Itinerarium Syriacum* (pp. 253-291). Bound by Pratt. Hortis, 369.

**1697.** C. Jvlii Caesaris quæ extant Cum Notis & Animalversionibus Dionysii Vossii, Ut & qui vocatur Jvlius Celsus de vita et rebvs gestis C. Jvlii Caesaris, Ex Musæo Joannis Georgii Graevii. Amstelodami, Ex Typographia P. & J. Blaev . . . 1697.

8<sup>o</sup>. portr., engr. t.-p., ff. [4], pp. 680, ff. [25], pp. 205, 15 pl. and maps. Petrarch's life of Caesar, under the title of *Julii Celsi commentarii de vita Jvlii Caesaris*, at the end of the volume, ff. [2], pp. 205. Hortis, 381.

**1713.** C. Jvlii Caesaris quæ extant omnia . . . ut & qui vocatur Julius Celsus de vita et rebvs gestis C. Jvlii Caesaris, ex musæo Joannis Georgii Graevii. Lugduni Batavorum, *Boutestejn*, 1713.

8<sup>o</sup>. engr. t.-p., ff. [7], pp. 862, ff. [26], pp. 224, 15 pl. and maps. At the end of the volume (f. [1], pp. 224) is Petrarch's life of Caesar, under the title of *Julii Celsi commentarii de vita Jvlii Caesaris*. Hortis, 382.

**1827.** Francisci Petrarchæ historia Jvlii Caesaris; auctori vindicavit secundum codicem hamburgensem correxit, cum interpretatione italica, contulit C. E. Chr. Schneider. . . . Lipsiæ, *Fleischer*, 1827.

8<sup>o</sup>. pp. cxxiii, 335. The last page of the prefatory matter is erroneously numbered lxxiii, instead of cxxiii. Two copies. Hortis, 389.

**1829.** Diem natalem regis potentissimi et elementissimi Friderici Gvilelmi III., die III. Avg., hora XII. med.; oratione et reinvntiatione victorum in certaminibvs litterariis solenni celebrandvm, mandato vniversitatis litterarvm Vratislaviensis, indicit C. E. Ch. Schneider . . . Praemissa est Francisci Petrarchæ de viris illvstribvs libri nondvm editi pars. Vratislaviae, 1829.

4<sup>o</sup>. ff. [2], pp. 32. Hortis, 390.

#### IN ITALIAN [AND LATIN].

**1527.** Le vite de gli hvomini illvstri di messer Francesco Petrarca. M.D.XXVII. *At end:* Stampate in Vineggia per Gregorio de Gregorii, Ne l'Anno del Signore. M.D.XXVII. Del mese de Genajo.

8<sup>o</sup>. ff. [6], 381.

**1862.** La vita di Romolo composta in Latino da Francesco Petrarca, col vulgarizzamento citato dagli accademici della Crusca di maestro Donato da Pratovecchio; edizione procurata da Luigi Barbieri, membro della r. commissione deputata alla stampa de' testi di lingua. Bologna, *Romagnoli*, 1862.

8<sup>o</sup>. pp. 53. *Scelta di curiosità letterarie inedite o rare*, disp. 18; edizione di 202 esemplari, no. 55. Hortis, 395.

**1863.** Le vite di Numa e T. Ostilio, testo latino di Francesco Petrarca e toscano di m. Donato da Pratovecchio; per cura e studio di Luigi Barbieri. . . . Bologna, *Romagnoli*, 1863.

80. pp. 38. *Scelta di curiosità letterarie inedite o rare, disp. 2: edizione di 202 esemplari*, no. 178. Hortis, 396.

**1874-79.** Le vite degli uomini illustri di Francesco Petrarca, volgarizzate da Donato degli Albanzani da Pratovecchio, ora per la prima volta messe in luce secondo un codice Laurenziano citato dagli Accademici della Crusca, per cura di Luigi Razzolini. Bologna, *Romagnoli*, 1874-79.

2 v. 80. *Contents*:—Vol. i. (pp. xxxv, 893, f. [1], 2 pl.), Romolo—Pompeo il grande; ii. (pp. xvi, 726, f. [1]), Gaio Giulio Cesare. With the Latin text opposite, and a second title,—*Francisci Petrarcae de viris illustribus vitae nunc primo ex cod. . . . Cratistariensis, i. a. Patavino in lucem editae*: published as part of the *Collezione di opere inedite o rare dei primi tre secoli della lingua*.

#### f. De rebus memorandis.

**1485?** Francisci petrarche Poete laureati rerū memorandarum Liber primus incipit Felicitat. [Lovaniū, *R. Loef's de Driel*], n. d.

40. bl. ff., ff. [221]. *Contents*:—*Reverū memor*, lib. i., 23 ff., lib. ii., 36 ff., lib. iii., 104 ff.; *De monstro quod natū ē i comitatu floritino*, 1 f.; *Eiusdem francisci petrarche epistola de studiū successibus ad posteritatem*, 6 ff.; *Liber Haymo de xpianarum rerū memoria*, 51 ff. Black letter. Bound by Zaehnsdorf. Hain (iv., pp. 84-85) makes the place of publication Cologne, and the printer Arnold ter Hoernen, but the type is certainly not that used in other issues of that printer's press. The date is about 1485. Not in Hortis.

#### IN GERMAN.

**1541.** De Rebus Memorandis. Gedenckbuch Aller der Handlungen, die sich fūrtrefflich vonn anbegind der Welt wunderbarlich begeben vnd zugegetragen haben, wūrdig und werdt dass sie inn ewig zeyt nymermer inn vergess gestellt, Dergleichen im Teütsch vor nye gesehenn, gehört noch geredt ist worden, Des hochgelerten herrn, Oratoren vñ Poeten, Francisci Petrarche, Gantz new, lustig, lieblich, allen Ständen und menschen hoch nützlich vñnd noth zu wissenn, An den tag gebracht vñnd Ver-teütschet, Durch Magistrum Stephanum Vigilium Pacimontanum. Gedruckt zu Augspurg, bey Hainrich Stayner, M. D. XXXXI.

f0. ff. [8], xvi. With woodcut illustrations; bound by Pratt.

**1566.** De rebus memorandis. Franciscus Petrarca der Hochgeleert und weiterümpft Orator vñnd Poet, von allerhandt fūrtrefflichen handlungen, so sich von anbegind der Welt wunderbarlich zugegetragen vñnd begeben haben, wol wūrdig, dass sie in ewige zeit nimmer in vergess gestellt, dergleichen auch in Teutscher Sprach vor nie gesehen, gehört noch geredt worden. Jetzunder auff fleissigst vñnd herrlichst auss dem Latein inns Teutsch gebracht durch M. Stephanum Vigilium Pacimontanum, vñnd mit schönen Figuren gezieret . . . Franckfurt am Meyn, Bey Christian Egenolffs seligen Erben. M. D. LXVI.

f0. ff. [6], cii, [6]. With woodcuts. Two copies (one bound by Pratt), of which the one cited has after f. cii two unnumbered leaves, containing *Der Sieben Weisen in Grecia Sprichwörter, In Rheimen gestellt. Ausz dem Spiel Casparis Bruchii*; the other lacks these, and has therefore but four unnumbered ff. at the end. The woodcuts used are, in large part at least, the same as those found in the early German versions of the *De Remediis*.

**1591.** Von Gedenckwürdigen Sachen: Das ist, Von Aller Handt fūrtrefflichen Handlungen und Geschichten, so sich von Anbeginn der Welt wunderbarlich zugegetragen vñnd begeben haben, wol wūrdig, dass sie in ewig Zeit, nicht in Vergess gestellt werden. Erstlich durch den Hochgelehrten vñnd Weitberühmten Oratorem vñnd Poeten Franciscum Petrarche in Latein beschriben: Hernacher in vnser Teutsche Sprach gebracht Durch M. Stephanum Vigilium. Jetzunder aber nach vielfältigem nach-

fragen auff's new mit vielen schönen, hierzu dienlichen Historien vñd Exempeln gemehrt, vñnd mit einem nützlichen Register gebessert. Getruckt zu Franckfurt am Mayn. *At end*: Getruckt zu Franckfurt am Mayn, Bey Martin Leehlern, in verlegung Frawen Barbaræ weyland D. Joannis Cnippij, vñnd Mariae Paulussen Steinmeyers beyder nachgelassenen Wittiben und Christian Egenolphs seligen Erben. M. D. XCI.

80. ff. [8], 274, [8]. Bound by Zaehnsdorf. Graesse cites the three editions of this German version which are here given, styling the last one, erroneously, folio instead of octavo. To these Ferrazzi (p. 229) adds two others, one of Frankfurt, 1550, and the other, without place, of 1610.

#### g. Psalmi poenitentiales.

**1821.** I sette salmi penitenziali di Dante Alighieri e di Francesco Petrarca. Bergamo, *Mazzoleni*, 1821.

80. pp. 91. Petrarch, pp. 57-91; text and prose version by A. Levati. Hortis, 386.

**1827.** I sette salmi penitenziali di Dante Alighieri e di Francesco Petrarca. Firenze, *Società tipografica*, 1827.

80. pp. 81. Petrarch, pp. 51-81. Reprint of the preceding.

#### IN FRENCH.

**1880.** Pétrarque. Psalms pénitenciaux; traduits pour la première fois par Victor Develay; avec une gravure d'Holbein. Paris, *Librairie des Bibliophiles*, 1880.

160. pp. 61. Frontispiece included in pagination. Bound by Canapé-Belz.

#### IN ITALIAN.

**1852.** I salmi di Francesco Petrarca recati di Latino in versi volgari dal dottore Antonio Racheli. . . . Guastalla, *Lucchini*, 1852.

80. f. [1], pp. 62, f. [1]. With the original text. For another version see the dates 1821 and 1827 above.

#### IN ENGLISH.

**1875.** The works of George Chapman: poems and minor translations; with an introduction by Algernon Charles Swinburne. London, *Chatto*, 1875.

80. pp. lxxv, 435. *Petrarch's seven penitential psalms translated*, pp. [133]-143. This version was originally published in 1612 under the following title: *Petrarch's Seven Penitential Psalms, Paraphrastically translated; with other Philosophicall Poems and a Hymne to Christ upon the Crosse, Written by George Chapman*. . . . London. Imprinted for Matthew Selman, dwelling in Fleet-Street neare Chancery lane. 1612. 80. ff. 50.

#### h. De sui ipsius et aliorum ignorantia.

#### IN ITALIAN.

**1858.** Della propria ed altrui ignoranza trattato di Francesco Petrarca con tre lettere dello stesso a Giovanni Boccaccio; traduzione di Giuseppe Fracassetti, con note. Venezia, *Grimaldo*, 1858.

80. pp. vii, 219, f. [1]. The introduction is signed G. C. Parolan.

#### i. Epistola ad posteros [and Testamentum].

**1531.** Testamentum illustri poetæ Francisci Petrarcae, ab eo ipso multo ante, quam e vita decederet conscriptum . . . [Venetiis], M. D. XXXI.

80. pp. [8]. Bound with *Exemplum Privilegii laureae*; same place and publisher. Hortis, 347.

#### IN FRENCH.

**1880.** Pétrarque. Épitre à la postérité et testament; traduits du Latin par Victor Develay. Paris, *Librairie des bibliophiles*, 1880.

160. pp. 66. Bound by Canapé-Belz.

#### IN ITALIAN.

**1863.** Autobiografie: Petrarca, Lorenzino de' Medici, Chiabrera, Raffaello da Montelupo, Vico, Foscolo, Balbo. Firenze, *Barbèra*, 1863.

160. pp. 481, f. [1]. Edited by A. D'Ancona. Translation of the *Epistola ad posteros*, pp. [23]-52.

## j Epistolæ.

**1492.** Francisci Pet. epistolæ familiares. *Atend:* Impresso in Vrbe Venetiarum operi per Iohannem & Gregorium de Gregoriis Fratres foelix imponitur finis. Castigatum est autē qua fieri potuit diligentia a Sebastião Manilio Romano Cui: Viro haud illiterato. Humanae restorationis anno Millesimo. cccc.lxxxvii. Idibus septēbris: Augustino Barbadico Serenissimū Venetiārum Principe rempublicam tenente.

4<sup>th</sup>. ff. [6], 117, [1]. Bound by Pratt. The dedicatory preface is by Sebastião Manilio. Hortis, 337.

**1601.** Franc. Petrarachæ philosophi, oratoris et poetæ clarissimi Epistolarum Familiarum libri XIV. Variarum lib. I. Sine titulo lib. I. Ad quosdam ex veteribus illustiores li. I. Opus non paucis mendis repurgatum & multis Epistolis auctum ex vetusto codice bibliothecæ I. Chalasii I. C. quæ ut à ceteris dignosci possint ex Epistola ad lectorem præfixa intelligetur. Lvgdvi Apud Samuelem Crispinum. M.DCI.

8<sup>vo</sup>. ff. [16], pp. 683. Hortis, 365, with an interesting note.

**1674.** Philologicarum epistolarum centuria una diversorum a renatis literis doctissimorum virorum, in qua veterum Theologorum, Jurisconsultorum, Medicorum, Philosophorum, Historicorum, Poetarum, Grammaticorum libri difficillimis locis vel emendantur vel illustrantur . . . Omnia quondam edita ex Bibliotheca Melchioris Haiminsfeldii Goldasti . . . addita nunc Prefatione Hermannii Conringii. Lipsiæ, Impensis Joh. Bart. Oleri. Literis Colerianis. MDC LXXIV.

8<sup>vo</sup>. ff. [8], pp. 494, ff. [9]. Franciscus Petrarcha Thomæ Mesanensi (the two letters *dictu difficile est* and *sic est*, ut *putabim*), pp. 1-12. Page 401 contains an extract from *Trithemii de scriptoribus ecclesiasticis* alluding to Petrarch and Richard de Bury.

**1808.** Francisci Petrarachæ epistola quæ inter editas est prima XII. libri senilium ex autographo adnotat. et variant. lectionibus locupletata. Patavii, *Typis seminarii*, 1808.

4<sup>to</sup>. pp. xii, 13-56. Two copies. Hortis, 384.

**1859-63.** Francisci Petrarachæ epistolæ de rebus familiaribus et variæ, tum quæ adhuc tum quæ nondum editæ: familiarum scilicet libri XXIII., variarum liber unicuique, nunc primum integri et ad fidem codicum optimorum vulgati studio et cura Josephi Francassetti. . . . Florentiæ, *Le Monnier*, 1859-63.

3 v. 8<sup>vo</sup>. Vol. I, 1859, libr. i-viii, ff. [2], pp. clvi, 457, f. [1]; ii, 1862, libr. ix-xix, ff. [2], pp. 375; iii, 1863, libr. xx-xxiv, epist. var. libr. i, ff. [2], pp. 547. Hortis, 394.

## IN ENGLISH.

**1842.** The history of patient Griseldis: two early tracts in black-letter, with an introduction and notes. London, *Percy society*, 1842.

2<sup>o</sup>. pp. xi, 63. One of the publications of the Percy society, forming the last portion of vol. iii. Both the reprinted tracts—one originally issued in London, 1639 (*The ancient, true and admirable history of patient Griseldis*), the other, London, without a date (*The pleasant and sweet history of patient Griseldis*)—are more or less free renderings of Petrarch's story (in the letter, *Sen. xvii.*, 3), the second one being partly in verse. Of the first tract the only anterior edition yet found is London, 1607. The date of the second tract should be 1640, the date at the bottom of the title-page having probably been cut off in the copy used by the Percy society's editor. The poetical portion is supposed by W. C. Hazlitt (*Handbook*, 1867, p. 245) to be by Thomas Deloney, in whose *Garden of good-will* (London, 1609) it apparently first appeared. The two prose chapters at the beginning and the two at the end are by a later hand. Among the publications of the Shakespeare Society (London) is one entitled *Patient Griseldis, a comedy*, by Thomas Dekker, Henry Chettle, and William Haughton, reprinted from the black-letter edition of 1603 (London, 1841), the introduction to which, treating of the Griseldis, is meagre and unsatisfactory.

**1860.** Geoffrey Chaucer. [Canterbury tales; the story of patient Griseldis. Leipzig, *Tauchnitz*, 1860.]

8<sup>vo</sup>. pp. 59-94. Extracted from *Five Centuries of the English Language and Literature* (edited by B. Tauchnitz), Leipzig, 1860. Chaucer's rhymed version of Petrarch's *Griseldis*, commonly known as "The clerk's tale," was first printed in Caxton's first edition of the *Canterbury tales*, London, between 1475 and 1480, and is to be found, of course, in every succeeding edition.

**1872-75.** Originals and analogues of some of Chaucer's Canterbury tales. London, *Trübner*, [1872-75].

8<sup>vo</sup>. pp. xii., 288. Petrarch's tale of *Griseldis* (from the letter, *Sen. xvii.*, 3), pp. 153-176, in the original Latin, with Boccaccio's story in Italian, and English notes by J. W. Hales; Publications of the Chaucer society, 2d series, 7. Of the Latin original of this letter, printed separately, six editions are cited: 1. n. p., n. d., but printed by Zell, Cologne, about 1470; 2. n. p., n. d., perhaps by Arnold ter Hoernen, Cologne, between 1470-1472; 3. Ulm, *Zeiner*, 1473; 4. n. p., n. d., but before 1480; 5. Paris, n. d.; 6. n. p., n. d., but printed at Deventer by Richard Paffroet about 1498, the sole known copy of which exists among the municipal archives of Cologne. The literature of the *Griseldis* tale has still to be written. Petrarch's version of it, rather than Boccaccio's, seems to have passed into general European literature. Translations of it are among the earliest printed books of England, France, and Germany; and it even reached as far as Iceland, where it was known under two titles, the *Saga of Grísdilti þólvundur* and the *Saga of Valtara herþoga*, and soon passed, as it did elsewhere, into the domain of folk-lore. (See Jón Árnason's *Íslenskar þjóðsögur og æfintýr*, Leipzig, 1864, vol. ii., pp. 414-417; and for the *Griseldis* in folk-lore generally, see Reinhold Köhler's article, *Die Griseldis-Novelle als Volksmärchen*, in the *Archiv für Literaturgeschichte*, vol. i., Leipzig, 1870, pp. 409-427.) For the Latin text of the *Griseldis*, and other letters, see *De viris illustribus vite*, the work entitled, *Opuscula historica & philologica* (1804).

**1877.** . . . Chaucer: the prioresses tale, the squire's tale; from the Canterbury tales; edited by the rev. Walter W. Skeat, m.a. . . . second and revised edition. Oxford, *Clarendon press*, 1877.

8<sup>vo</sup>. pp. lxxx, 312. The clerk's tale, pp. xxix-xxxii, 59-100, 195-205. *Clarendon Press Series*.

## IN FRENCH.

**1816.** Pétrarque solitaire, ou les épanchemens du cœur; lettres familières et secrètes de Pétrarque, précédées d'un discours apologetique sur la vie de cet homme célèbre; par m. l'accard: pour faire suite aux *Amours de Laure et Pétrarque*. . . . Paris, *Beckel*, 1816.

2 v. 12<sup>o</sup>. Vol. I, bastard t-p., pl., t-p., pp. 250; ii, bastard t-p., pl., t-p., pp. 248. Translated selections from the *Epistolæ*.

**1872.** Pétrarque. *Griseldis*, conte traduit du latin par Victor Fievelay. Paris, *Librairie des bibliophiles*, 1872.

16<sup>o</sup>. pp. 76. Several early editions of the *Griseldis* tale in French are cited by bibliographers, the oldest being that printed at Brehat Lodeac in Brittany, in 1484; the others are: one without place or date (4<sup>to</sup>. ff. 22), but known to have been printed by P. Schenck at Vienne in Dauphiné; another without place and date (4<sup>to</sup>. ff. 13 or 14), but issued at Lyons about 1495 or 1500 (in this statement two editions may be confounded); a third, printed at Paris by Jehan Trepperel (4<sup>to</sup>. ff. 11), without date, but between 1499 and 1504; a fourth, at Paris (4<sup>to</sup>. ff. 10, sign. a, b.), "à l'usage de lescu de France," without date; a fifth, Lyons, by Claude Nourry, 1525 (4<sup>to</sup>. ff. 12); a sixth, Lyons, by "Pierre de sainte Lucie dit le prince" (4<sup>to</sup>. ff. 12, sign. a-c), without date; a seventh, Paris, by Noël le Coq (sm. 8<sup>vo</sup>), without date, but about 1575. Still another edition, printed at Troyes (16<sup>o</sup>), without date, is cited. There are likewise many paraphrases and imitations of the story in French literature.

**1880.** Pétrarque. L'ascension du mont Ventoux; traduite pour la première fois par Victor Fievelay. Paris, *Librairie des bibliophiles*, 1880.

16<sup>o</sup>. pp. 39. A translation of the letter, *Fam. iv.*, 2. Bound by Canape-Belz. For French versions of other letters, see *Décluze*, E. J.

## IN GERMAN.

**1522.** Eyn löbliche hystory von der demütigen vnd gehorsamen frau Griselle, die frauen zu gedult vnd gehorsamkait gegen jren Egemaheln ziehende,

Auch menigklich gut vnd nützlich zu lesen [woodcut] Kauffs lyss es, du wirst loben. 1522. *At end*: Gedrückt zu Nürnberg durch Jobst Gutknecht do man zalt von Christi geburt. M.D.XXij. jare.

49. ff. [8]. In the centre of the title-page is a woodcut representing Griseldis, with a distaff in her hand, and on the left the marquis on horseback, behind him a mounted retainer. The colophon is on the obverse of the last folio, near the bottom. In the preceding century were printed six known editions of the *Griseldis* in German: — 1. n. p., n. d., but Augsburg, *Zainer*, about 1470; 2. Augsburg, *Zainer*, 1471; 3. Augsburg, *Fünier*, 1472; 4. n. p., n. d., but Ulm, *Zainer*, about 1473; 5. n. p., 1478, but Strassburg; 6. n. p., n. d., but Augsburg, *Sorg*, about 1480. These are all in folio. Panzer cites still another, a version in Platt-deutsch, n. p., n. d., also folio. No editions in the sixteenth, earlier than this one, appear in the catalogues. Bound by Collin of Berlin.

[n. d.] Ein gar Schöne histori von der tugent-reychen, vnd vber all weiber der welt demütigē Frauen Grisilla, des Marggraffen von Salutz Ehegemahel. *At end*: Gedruckt zu Nürnberg durch Georg Wächter. [n. d.]

109. ff. [20]. Woodcut on title-page, similar in design to the one noticed in connection with the preceding title: and on the obverse of the last folio, below the colophon, is another woodcut, perhaps the printer's mark—a woman holding a renaissance panel or shield, on which is a large flaming star. The edition seems to be nowhere cited. Bound by Collin.

## IN ITALIAN.

1547. Prose antiche di Dante, Petrarca, et Boccaccio, et di molti altri nobili et virtuosì ingegni, nouamente raccolte. Fiorenza . . . MDXLVII. *At end*: Stampate in Fiorenza appresso il Doni a di primo d'Agosto, MDXLVII.

49. pp. 78, f. [1]. After title-page an engraved page, with the word *Fiorenza*, included in the pagination. *Pistola di M. Francesco Petrarca a Lionardo Beccamuggi*, p. 33; *Pistola del Medesimo a Nicola Acciaiuoli*, p. 33; *Lettera del Petrarca, che ragiona delle miserie di questa uita*, p. 44; *Pistola di M. Francesco Petrarca a M. Benintendi*, p. 57; *Pistola di Messere Andrea Dandolo Doge di Venegia a Messer Francesco Petrarca*, p. 60; *Pistola del Petrarca al Signor Giovanni Colonna*, p. 68; *Lettera di M. Francesco Petrarca al S. Eandolfo Malatesta*, p. 74; *Lettera di M. Cino da Pistola a M. Francesco Petrarca*, p. 76.

1548. Epistole di G. Plinio, di m. Franc. Petrarca, del s. Pico della Mirandola et d'altri eccellentiss. hyomini. Tradotte per m. Lodovico Dolce . . . In Venegia appresso Gabriel Giolito de Ferrari. MDXLVIII.

89. ff. [4], 164. *Epistole famigliari di messer Francesco Petrarca*, ff. 31–111, including 48 letters, for list of which see Ferrazzi (p. 243).

1819. Lettere descrittive di celebri italiani alla studiosa gioventù proposte da Bartolommeo Gamba; edizione seconda, riveduta e corretta. Venezia, *Agazio di libri all' Apollo*, 1819.

89. pp. viii, 261, f. [1]. *Di Francesco Petrarca al cardinale Colonna, la tempesta di mare*, pp. 1–7—a version of the letter *Fam.*, v., 5.

1824. Varie opere filosofiche di Francesco Petrarca per la prima volta ridotte in volgare favella. Milano, *Silvestri*, 1824.

89. pp. viii, 317. *Della biblioteca greco-latina*, vol. 33. Contains: *Del modo di governare ottimamente uno stato*, p. 1 (*Sen.* xvi., 1); *Libro degli uffici e delle virtù di un capitano*, p. 93 (*Sen.* iv., 1); *Della vera sapienza*, p. 139; *Il segreto*, p. 163.

1827. Alla maestà di Carlo IV. imperatore esortazione di Francesco Petrarca per la pace d'Italia; volgarizzata da Teresa Carniani Malvezzi. Firenze, *Il Magheri*, 1827.

89. pp. 11. The letter *Fam.* x., 1.

1835. Epistola di messere Francesco Petrarca a messere Niccolò Acciaiuoli, siniscalco del regno di Puglia, per la coronazione del re Luigi. Roma, *Bondasaler*, 1835.

89. pp. 23. Articolo estratto dal *Giornale Arcadico* nel tom. lxi. The dedicatory letter is by Giuseppe Ignazio Montanari. The letter is *Fam.* xii., 2.

1845. Tre lettere di Francesco Petrarca recate in italiano ed offerte al nobil giovane conte Angelo Tattini. Bologna, *Sassi*, 1845.

89. pp. 16. The dedicatory letter is signed Enrico Sassoli. The letters are *Fam.* ii., 6, 10, and 14.

1846. Lettere di Francesco Petrarca voltate in italiano ed offerte da Enrico Sassoli al nobil giovane marchese Annibale Guidotti. Bologna, *Sassi*, 1846.

89. pp. 16. The letters are *Fam.* iii., 15, 16, 17, and iv., 2. Two copies.

1846. Lettere di Francesco Petrarca dirette ad uomini illustri del suo tempo, volgarizzate dal cav. Michele Leoni. Guastalla, *Fortunati*, 1846.

89. pp. 103. Fourteen letters, including the *Epistola ad posteror*, one by Cino da Pistoia and two by Boccaccio. For the exact contents see Ferrazzi (p. 245).

1846. Saggio di epistole di Francesco Petrarca volgarizzate dal cavaliere Michele Leoni. Guastalla, *Fortunati*, 1846.

89. pp. 103. Translations of fourteen letters, including the *Epistola ad posteror*. There is merely a title-page difference between this and the preceding.

1851. La Griselda di Francesco Petrarca volgarizzata; novella inedita tratta da un codice Riccardiano del sec. XIV., con note e tavola di alcune voci mancanti al vocabolario. Firenze, *Fabbini*, 1851.

89. pp. 30, f. [1]. Preface signed L. Bencini. Letter, *Sen.* xvii., 3.

1857. Lettera inedita di Francesco Petrarca a Marquardo, vescovo di Augusta e vicario imperiale in Lombardia, tradotta, commentata e difesa. Padova, *Zambecari*, 1857.

89. pp. 48. The preface is signed Agostino Palesa. The letter is *Var.* 59.

1860. Intorno alla obbedienza ed alla fedeltà della moglie, novella di Francesco Petrarca, tratta dalla X della giornata X del Decamerone di Giovanni Boccaccio; dalla latina nella italiana favella tradotta da Giovanni Paoletta, direttore scolastico. Venezia, *Tipografia del Commercio*, 1860.

89. pp. 35. Edizione di soli 150 esemplari, per le nozze Giurati-Bigaglia. This, and the title cited above with the date 1851, seem to be the only separately printed versions of the *Griseldis* in Italian.

1863–67. Lettere di Francesco Petrarca delle cose familiari libri ventiquattro; lettere varie libro unico: ora la prima volta raccolte, volgarizzate e dichiarate con note da Giuseppe Fracassetti. Firenze, *Le Monnier*, 1863–67.

5 v. 129. Vol. i., 1863, libr. i.–iv., ff. [2], pp. 574, f. [1], folding sheet; ii., 1864, libr. v.–x., ff. [2], pp. 503; iii., 1865, libr. xi.–xvi., ff. [2], pp. 483; iv., 1866, libr. xvii.–xxii., f. [2], pp. 500, f. [1]; v., 1867, libr. xxiii.–xxiv., lettere varie libr. i., ff. [2], pp. 542, f. [2].

1869–70. Lettere senili di Francesco Petrarca volgarizzate e dichiarate con note da Giuseppe Fracassetti. Firenze, *Le Monnier*, 1869–70.

2 v. 129. Vol. i., libr. i.–viii., ff. [2], pp. 409; ii., libr. ix.–xvii., ff. [2], pp. 587. The last two volumes, with the three-volume set previously cited under the dates 1859–63, make up the invaluable Fracassetti collection. Unfortunately the original text is given only in the case of the *Epistola de rebus familiaribus* and the *Epistole varie*.

1869. Due lettere di Francesco Petrarca a Niccoloso Bartolomei da Lucca. Lucca, *Canovetti*, 1869.

89. pp. 24. Nozze Sforza-Pierantoni. The dedication is signed C. Pagano Paganini. The letters are from the version of Fracassetti, *Fam.* ix., 11, and *Var.* 5. The notes on them occupy pp. [11]–24.

1870. Tre lettere di Francesco Petrarca recate in italiano dal marchese Lodovico Pallavicino-Mossi . . . Torino, *Speirani*, 1870.

89. pp. 30. On t.p. of cover, *Edizione ii.* The letters are *Fam.* i., 1, *Sen.* i., 4, and *Sen.* ii., 5.

1874. Pel V. centenario di Francesco Petrarca: l'epistola ad Orazio (lib. xxiv., x.) e l'epistola ad

Omero (lib. XXIV., XII.), tradotte da Vittorio Polacco e Luigi Alberto Ferrai, studenti del II. corso liceale. Padova, *Seminario*, 1874.

8<sup>vo</sup>. pp. 24.

[n. d.] Lettera e versi di Francesco Petrarca a Filippo, vescovo di Sabina e cardinale, versione del conte Giovanni Marchetti; estratta dal giornale letterario di Bologna, *La Ricerzione*. [Bologna], n. d.

8<sup>vo</sup>. pp. 7. The letter is *Sen.* xv., 15. Not in Ferrazzi.

### III. LATIN WRITINGS (Verse).

**1553.** Francisci Petrarachae florentini poetae eruditissimi byecolica, Africa, epistolae. Basileae, M.D.LVIII.

8<sup>vo</sup>. pp. 583. Bound by Chatelin. Pages [9] and [10] are blank; they follow the dedicatory letter of Alban Thorer (Albanus Torinus), the editor (b. 1489, d. 1550; see Michaud, sub Thorer), who prepared the first edition of this collection in 1541. Hortis, 355, with whose description the present copy agrees. The date, 1553, in Ferrazzi (p. 211) is presumably an error of the printer.

**1829-34.** Francisci Petrarachae poemata minora quae exstant omnia nunc primo ad trutinam revocata ac recensita. Mediolani, *Societas typographica classicorum*, 1831.

3 v. 8<sup>vo</sup>. Vol. i., 1829, *Eglogae* I.-XII., portr., pp. lvii, 300, f. [1]; ii., 1831, *Epistolae*, pp. xi, 428, f. [1]; iii., 1834, *Epistolae*, pp. x, 383, 77, f. [1]. Also with the title, *Poesie minori del Petrarca sul testo latino ora corretto, volgarizzate dai poeti viventi e da poco defunti*. These volumes are edited in Italian by Domenico de' Rosetti, and furnish the standard text. Three copies, two being on superior paper.

**1872.** F. Petrarachae Africa quam recensuit, praefatione, notis et appendicibus illustravit L. Pingaud, scholae normalis olim alumnus. Parisiis, *Therin*, 1872.

8<sup>vo</sup>. ff. [3], pp. 400. Large paper. Hortis, 397.

#### IN FRENCH.

**1830.** Pétrarque. Sophonisbe, épisode du poème de *L'Afrique*; traduit pour la première fois par Victor Develay. Paris, *Librairie des bibliophiles*, 1880.

32<sup>vo</sup>. pp. 94. A complete French version of the Africa, by the same translator, is now (October, 1882) in preparation, to be issued by the same house.

#### IN ITALIAN.

**1570.** L'Africa del Petrarca in ottava rima insieme col testo latino. Fedelissimamente tradotta da M. Fabio Marretti, gentilhuomo Senese. Alla illustre e valorosa Sig.<sup>ra</sup> la Sig.<sup>ra</sup> Aloisia Ridolfi del Nero, nipote del Card.le Ridolfi, & del S. Marescialle Strozzi, Sig.<sup>ra</sup> virtuosissima & di bellezza singolare. In Venetia, appresso Domenico Farri. M.D.LXX.

4<sup>to</sup>. ff. [4], pp. 9-103.

**1776.** Dell'Africa di Francesco Petrarca libro primo volgarizzato da Egle Euganea p. a. e indiritto a s. e. la contessa Camilla Martinelli Giovanelli. Padova, *Conzatti*, 1776.

8<sup>vo</sup>. pp. 45. The pseudonym Egle Euganea—the countess Francesca Roberti Franco; see Melzi, i., p. 344.

**1874.** L'Africa, poema epico in esametri latini distribuito in IX. libri di Francesco Petrarca, versione con note di Gio. Batta Gaudio dall'edizione parigina in ottavo dell'anno 1872 illustrata con prefazione, note critiche ed appendici in idioma latino da L. Pingaud. Omeglia, *Ghilini*, 1874.

8<sup>vo</sup>. portr., pp. ix, f. [1], pp. 4-454.

**1878.** Francesco Petrarca. L'Africa recata in versi italiani, dal dottor Agostino Palesa. Padova, *Salmin*, 1878.

1. 8<sup>vo</sup>. pp. xii, 494.

### IV. ITALIAN WRITINGS.

#### a. Manuscripts.

Trionfo primo del clarissimo poeta lavreato meser

Francescho Petrarcha fiorentino inel quale trionfo tratta damore incomincia felicemente.

190 folios of vellum, two at the beginning and two at the end being blank. Each folio measures 26.5 centimeters by 17; 29 lines on a page, with margins at top 3 centimeters in width, and at bottom 7, the text itself varying between 16 and 17 centimeters in height. The Trionfi occupy the first 41 folios (including the first two blank ones), the title given being on the reverse of the third folio. On the obverse of the 41st folio, at the top, is the title of the sonnets and canzoni: *Incominciano sonetti e canzoni di mesere Francesco Petrarca poeta fiorentino feliciter incipit*, whereupon follows the text. At the end of the text comes a blank folio, and at the obverse of the next commences the first-line index, which includes seven folios, ending on the obverse of the 7th. The two blank leaves close the volume. The binding is by Bedford, of London. The manuscript, which dates from about 1470, was sold at the Libri sale of manuscripts in 1859, the cataloguer (Libri) giving this account of it: "This magnificent manuscript, exhibiting a beautiful specimen of Italian calligraphy, has the first page in gold and blue, within an elegant wreath, upheld by Cupids. The first page of the Trionfi is adorned with a large miniature capital, shewing Petrarch dreaming, and an angel or *diabolo boiteux* in attendance. This page is surrounded by an exquisitely illuminated border, formed by portraits, cupids, birds, insects, flowers, &c., with the arms of an ancient Italian family in the center of the lower margin. A very similar border adorns the first page of the Sonetti, having a miniature portrait of Petrarch in the initial letter. There are also throughout the manuscript numerous capital letters illuminated in gold colours. No finer or more costly manuscript of Petrarch than this has ever been offered in a public sale; for it is not only valuable for the fine penmanship, the illuminations, and the whiteness of the Italian vellum, but also for the text, which is remarkably pure. Under the elegant garland on the reverse of the first leaf there was formerly the name of an ancient owner, which, although defaced, is still legible, and shows that this volume belonged to the abate Ughelli, who, two centuries ago, published the celebrated work entitled, '*Italia Sacra*.'" A fac-simile of the initial letter to the Sonetti accompanies the Libri catalogue.

#### II Petrarcha.

206 folios of vellum, 21 by 13.5 centimeters, the first and last blank; 25 lines on a page; top margins 1.5 centimeters in width, bottom margins 4.5. Title on obverse of second folio. On obverse of third folio begin the Sonetti, ending on the reverse of the 162d. The Trionfi commence on the obverse of the 163d folio, and end on the reverse of the 205th. At the end of the Sonetti, and again at the end of the Trionfi, is the Greek word *Τέλος*. Handsome illuminated initials in gold and colors, with floral ornamentation, begin both parts. The Sonetti and Canzoni begin alternately with large blue and red capitals. The folios 1-11, 16, 17 and last are quite modern, and seem to have been made to supply the place of lost folios. At the end, in a hand somewhat later than that of the text, are two lines (of which the first is *Chi semina uirtu fama richelie*), and after these what looks like the date M.CCCC.II., which, however, is probably not an actual date, for the manuscript seems later. At the bottom of the reverse of the 162d folio (the Trionfi beginning on the page facing this) is the following title: *Cominciano etriumpho sei di M. Francesco petrarca cioe damore di pudicitia: di morte: di phama: di tempo: deteriora*. The opening lines of the first Trionfo read thus:

NEL tempo che rinoua imici sospiri  
per la dolce memoria di quel giorno  
che fu principio asi lunghi martiri  
Gial sole al tauro luno & laltro corno  
scaldaua: & la fanciulla di Titone  
correa ghiata ad suo uso soggiorno.

The morocco binding, which is profusely ornamented with tooling, looks like eighteenth century work.

#### b. The Canzoniere (complete).

**1471.** NEL TEMPO ch rinoua imie sospiri. *At end:* Qui finisce le canzone & sonetti del petrarcha poeta eccellentissimo, faete i Roma Nel tēpo del sanetissimo in xpo patre & Signor nro. S. Paulo p ladiuina puidetia papa. ii. & delno pōtificate āno septimo. Nelli anni del nro signor yho xpo. M. CCCC. Lxxi adi x diluglio.

sm. f<sup>o</sup>. ff. [194]. Lacks the last two ff. [46th and 47th], of the Trionfi and the Vita, the blank leaf which ought to follow, and the first [48th] of the Sonetti. When perfect this second edition of the Rime consists of 197 ff., besides the blank leaf between the Vita and the Sonetti. It is printed on very heavy, firm paper, in the Latin letter, 27 lines on each page. The colophon cited is at the bottom of the reverse of the last folio. The *Supplément* (vol. ii., Paris, 1820, columns 215-216) to Brunet's *Manuel du libraire* says: "Cette excellente et rare édition a été découverte et signalée par le regrettable Étienne Audin de Florence; le texte est expurgé des fautes nombreuses

qui déshonorent celui de la première édition." This edition is not in Hortis.

**1476.** Nicolaus thomasoleus Lupho numaio. S. P. D. Frācisçi philelfi uiri quidem nostre tempestatis disertissimi eloquētissimi q̄ omnia scripta mirifice mihi probantur. *On reverse of first folio:* Imp̄ssu hononīe āno dñi M. cccc. lxxvi. ad instātiā & petitionē Sigismundi de libris.

fo. ff. [136]. The ff. are unnumbered and without signatures. The *registrum* is on the reverse of f. [1], in two columns, and at the bottom of the second column is the colophon, as cited. There are ordinarily 41 lines on the page, although at least one page has but 40. The copy in general is as described by Marsand (pp. 10-11). The volume contains only the sonetti and canzoni with the commentary of Filelfo. Latin letter. Bound by Chatelin. Not in Hortis.

**1478.** D Illustrissimū Mutine Ducem Dium Borsium Estensem Bernardi glicini Medicie ac philosophie discipuli i triūphorū CL. P. Fra. Petrarce expositio Incipit. *At end:* Finisse il cōmēto deli triūphū del Petrarca composto per il pstantissimo pho chiamato messer Bernardo da Sena imp̄ssō nella inclita città da Venexia p Theodōr de Reynsburch et Reynaldū de Nouimagio compagni. nellī anni del signore. M.cccc.lxxvij. adi. vi. del mese de February. marzo.

p Rohemio del prestante Oratore et Poeta Messer Francesco Philelpho al Illustrissimo et inuictissimo principe Philippo Maria Anglo Duca de Milano circa la interpretatiōe per lui sopra gli sonetti et cançone de Messer Frācesco Petrarca facta. *At end:* Finisse il commento deli sonetti et cançone del Petrarca composto per el prestantissimo oratore et poeta messer Francesco Philelpho: Impresso nella inclita città da Venexia: per Theodorum de Reynsburch et Reynaldum de nouimagio Todeschi et compagni. nellī anni del signore. M.cccc.lxxvij. adi. xxx. março.

fo. Part first contains 196 unnumbered ff. (of which the first is blank) and 51 lines to the page, the signatures running from [a] to [z] [10], and the text beginning on a2. Part second has 99 unnumbered ff. and 50 lines to the page, the signatures running from [a] to o [6], and the text commencing on the reverse of [a]. Black letter. Both parts are perfect, according to the descriptions of Marsand (pp. 13-14) and Hortis (no. 9); but the order of the parts is here purposely made different, partly on account of the dates (pt. i, February 6, and pt. ii, March 30), partly because the two volumes are bound independently. Part second has unusually broad margins and is printed on uniformly heavy paper. Of part first there is a second copy, imperfect.

**1484.** D Illustrissimū Mutine Ducem Dium Borsium Estensem Bernardi glicini Medicie ac philosophie discipuli in triumphorum CL. P. Fran. Petrarce expositio Incipit. *At end:* Finisse il cōmēto deli triūphū del Petrarca composto per il prestantissimo philosopho messer Bernardo da monte Alano da Sena Impresso per Piero Ueronese nella inclita città da Venexia nellī āni del Signore. M.cccc.lxxxiii. a di vltimo de Mazo. Laus deo. Finis.

Comencia li Canzonetti dello Egregio poeta Messer Francesco Petrarca con la Interpretatione dallo eximio et eccellente poeta Messer Francesco Philelpho allo inuictissimo Philippo Maria Duca de Milano. *At end:* Finis dil canzonero di Francesco petrarca per maistro Piero cremoneso dicto veronese impresso in Venesia a di. 18. del meso de agosto M. cccc.lxxxiii.

fo. The first part, the Trionfi, has 150 unnumbered ff.; then follows a blank leaf, and after that the Sonetti and Canzoni, ff. [100]. Black letter. The copy answers to the description of Hortis, 12.

**1486-88.** [p Rohemio del prestante Oratore et Poeta Misser Francesco Philelpho.] *At end:* Qui finisse gli triūphū & soneti di Misser Francesco Petrarca. Impressi in Venesia per Pelegrino di Pasquali & Domenico Bertocho bolognesi. Anno Domini M.cccc.lxxxvi. adi. vii. di Zugno.

**PROLOGVS.** Ad Illustrissimū Mutinæ ducem diuum Borsium Estensem Bernardi Illici medicinæ: ac philosophiæ discipuli in triumphorum Clarissimi Poetæ Francisçi Petrarche expositio Incipit. *At end:* Finisse il commento deli triūphū del petrarca composto per il prestantissimo philosopho Misser Bernardo da monte illicinio da Siena. Impresso in Venisia per Pelegrino di pasquali e Domenico bertocho da Bologna compagni nellī anni del nostro Signore. M.cccc.lxxxviii. Adi. viii. di Aprile.

fo. The parts are given in the order of their dates and binding. The copy is imperfect. Part first (Sonetti and Canzoni) lacks all the ff. preceding the one bearing signature Am., including the proemio, sonetto primo (*Oi chasciolate*) and sonetto secundo (*Era il giorno*). It also lacks f. [lviii.], containing stanze vi. and vii. of the Canzone xxvii. (that is, lines *Puer tutti nostri lidi to In una chiusa ualle ondese si sorge*) and the sonetti cviii. (*Fiumina del cielo*), cx. (*Lanara babilonia*), cx. (*Fontane di dolore*), cx. (*Quanto più disio*), and cxii. (*Amor che nel pensiero*). The ff. are unnumbered, but count 109; they should be 112. Part second (Triumphs) has some of the illuminated initials in ff. aii. and aiii. cut out; aiii. (the second folio) is lacking, including the prologus, after the words *El secondo introduce l'aragione triumphare d'amore: la quale intende sotto iluame de*. This makes the ff. (unnumbered) 130, the proper number being 131 (not 151 as stated by Hortis, 13). Latin letter.

**1490.** TABVLA PER informatione & declaratione . . . *At end:* Finis.

TABVLA Azo che tu elqual ne lopra dil glorioso petrarca con minore difficulta possi ritroare le historie & fabule . . . *At end:* Finisse gli sonetti di Misser Francesco Petrarca coreti & castigati per me Hieronymo Centone Paduano Impressi in Venetia per Piero Veronese nel M.CCCCLXXXX. Adi. xxii. de Aprilo Regnante lo Inclito & glorioso principe Augustino Barbadio.

fo. The signatures of the Trionfi run: aa 2, aa iii., aa iii., 4 ff. without signatures, a, a ii, a iii, a iii, 4 ff. without signatures, and so on to qi., q ii., q iii., q iii., followed by 4 ff. without signatures. The folio numbers run thus: 6 ff. without numeration, 3, 4, 1, 5, 4, 5-33, 1 unnumbered f, 34, 36-128. The reverse of f. 128 is blank. The signatures of the Sonetti run from A to N iii., followed by 2 ff. without signatures. The folio numbers run thus: 1, 2, 1 f. unnumbered, 4-50, 49, 52-92, 94-102. Folios 33 and 44 are indicated thus: 3 iii., 4 iii. *Contents:*—Tabvla, prologus Bernardi Illici, Trionphi; Tabvla, prohemio del prestante Oratore & poeta Misser Francesco Philelpho, Sonetti, registro deli sonetti. Each triumph is preceded by a full-page woodcut. The copy seems perfect. The description of Hortis (15) includes only the Sonetti.

**1500.** Triumphi de Misser Francesco Petrarca con li Sonetti: correcti nouamente. *At end:* Finit Petrarca. Impressum Venetiis per Bartholameum de Zanis de Portesio: Anno domini. M.ccccc. die. vi. Marci.

TABVLA Tabula deli Soneti . . . *At end:* Finisse li sonetti de Misser Francesco Petrarca correcti & castigati per me Nicolo Peranzone altramente Riccio Marchesiano liquali sonetti incominciando dal principio insino al sonetto Fiamma dal ciel su le tue trezze piova: sono exposti per el degno poeta Misser Frācesco philelpho & dali indrio insino qui sonno exposti per lo Spectabile homo Misser Hieronymo Squarciafico Alexandrino. Impressi in Venetia per Bartholomeo de Zani da Portese: nel. M.CCCCC. a di. xxviii. de Aprile: Regnante lo Inclito & glorioso principe Augustino Barbadio. FINIS.

fo. ff. [10], 128-ff. [5], 5-100. *Contents:*—Title, preface of Nicolo Peranzone with verses *In iude del Petrarca Es de Laura*, etc., Tabula deli Trionphi, Prologo of Bernardo Ilicino, El subgetto uniuersale deli triūphi, Vtilità de li triūphi, Nome del libro & auctore desso, La origine de Misser Francesco petrarca, etc., Trionphi and commentary: Tabula deli Soneti, Prohemio del prestante oratore & poeta Francesco Philelpho, Sonetti with commentary. Full-page woodcuts illustrate each Triumph. The copy agrees with the one described by Hortis (22), except that he makes the unnumbered ff. at the beginning of the second part 4, which must be an error unless one be blank. Bound by Pratt.

**1501.** Le cose volgari di messer Francesco Petrarca. *At end:* Impresso in Vinegia nelle case d'Aldo Romano, nel anno MDI. del mese di Luglio. et tolto con sommissima diligenza dallo scritto di mano medesima del Poeta, hauuto da M. Piero Bembo. Con la concessione della Illustrissima signoria nostra, che per X. anni nessuno possa stampare il Petrarca sotto le pene, che in lei si contengono.

8<sup>o</sup>. ff. [191], of which two are blank. The first Aldine edition, and the first work printed with the Italic types invented either by Aldo or Francesco da Bologna. Two copies, one corresponding to the description given by Marsand (p. 24) and by Hortis (no. 24), the other lacking the f. containing the latter portion of the *Errori*. The former is bound by Gruel of Paris.

[1502 ?] Le cose volgari di messer Francesco Petrarca.

8<sup>o</sup>. ff. [188], of which 2 are blank. Except the orthography of the word *prigari* in the title, the first 178 ff. correspond to those of the first Aldine edition: the Triumphs terminate on the reverse of f. [179], but are followed by no colophon. Then comes a blank leaf, followed by the index of first lines, occupying 57 ff., and then a blank leaf. The signatures run from [a] to z iii (179th f.), and in the index from A (181st f.) to A iii (184th f.). This appears to be the earliest (with unnumbered folios) of the two counterfeited Aldine editions loosely described by Brunet (vol. iv., coll. 543-544) and Graesse (vol. v., p. 224), and printed, according to them, at Lyons in the earliest years of the 16th century. But the subject of these so-called counterfeit editions needs far more careful investigation than it has received. Hortis does not mention the edition here cited.

**1508.** Petrarca con doi commenti sopra li sonetti et canzone. El primo del ingeniosissimo misser Francesco Philolpho. L'altro del sapientissimo misser Antonio da Tempo novamente addito. Ac etiam con lo commento del Eximio Misser Nicolo Peranzone, onero, Riccio Marchesiano sopra li Triumphi, con Infinite none acute & Excellente Expositione. *At end:* Finisse li Sonetti & Canzone de Misser Francesco Petrarca ben corretti per Nicolo Peranzone altramete Riccio Marchesiano: liquali sonetti incominciando dal principio insino al sonetto Fiamma dal ciel su le tue trezze piousa: sono exposti per el degno poeta Misser Francesco Philolpho et da li indrio insino qui sono exposti per el Spectabile Misser Hieronymo Squarciafico Alexandrino. Et etiam tutti li ditti sonetti sono exposti per lo Eximio Misser Antonio da Tempo. Stampadi in Venesia per Gregorio de gregoriis.

TABVLA PER informatione et declaratione . . . *At end:* Finit Petrarca nup sūma diligētia correcto. Impressum Venetiis per Gregorium de gregoriis Sumptibus Egregij viri Domini Bernardini de tridino. Anno dñi. M.D.VIII. Die. xx. nouēbris.

4<sup>o</sup>. ff. 119, bl. ff., ff. [4], bl. ff.—ff. [7], 139, [1]. The copy agrees in its arrangement with that of Marsand (pp. 28-29). *El altro* in the second line of Marsand's description should read *Laltro*. Bound by Pratt. Hortis, 30.

**1514.** Il Petrarca. *At end:* Impresso in Vinegia nelle case d'Aldo Romano, nel anno MDXIII del mese di Agosto.

1<sup>o</sup>. ff. 183, bl. ff., ff. [7], bl. ff., ff. [16]. The second Aldine edition. Bound by Gruel. Hortis, 35.

**1515.** Opera del preclarissimo Poeta misser Francesco Petrarca con el cōmento de misser Bernardo Lyacinio sopra li triumph. Con misser Fracescho Philolpho: Misser Antonio de tempo: Misser Hieronymo Alexandrino sopra li Soneti & Canzone nouamente historiate: & correcte per misser Nicolo Peranzone. Azonte molte notabele & eccellente additione. *At end:* Qui finisse li triumph de Misser Francesco Petrarca: Stampadi in Venetia per Augustino de Zanni da Portese nel. M. D.XV. adi. xx. Mazo.

Sonetti & Canzone de misser Francesco Petrarca. *At bottom of f. cxiii.*: Finisse li Soneti & Canzone de Misser Fracescho Petrarca ben corretti p Nicolo Parāzone altramēte Riccio Marchesiano:

liquali soneti incominciādo dal principio insino al soneto Fiāma dal ciel su le tue trezze piousa a carte. 66. sono exposti p el degno poeta Mis. Fracescho Philolpho & da li indrio isino qui sono exposti p el Spectabile Mis. Hieronymo squarciafico Alexandrino: Et etiam tutti li ditti soneti sono exposti p lo Eximio Misser Antonio da Tēpo. Stāpadi in Venetia p Augustino de Zāni de portese nel. M. D.XV. Adi. xx. Mazo.

f<sup>o</sup>. ff. [10], CXXVIII.—CXIII., [3]. With woodcuts from the Paduan-Venetian school of wood-engraving. The copy corresponds to the description by Hortis, 38.

**1516.** Canzoniere et triumph di messer Francesco Petrarca. *At end:* Stampato in Bologna Per Il Discretto huomo Maestro Francesco da Bologna nel Anno del Signore. M.D.XVI Adi. xx. De Settembre.

32<sup>o</sup>. ff. [7], bl. ff., ff. [1], ff.—CLX. On the reverse of the title folio is *Franciscus Benenionis Lectori*. S. The next 6 unnumbered ff. contain the *Tabula*, followed by the blank leaf, after which is a second title-page, an exact repetition of the first, the reverse of the folio being blank. On f. ii, *Thomas Claricinus Grammarus, Lectori Caddidissim*, ending on the reverse. On the obverse of f. iii the Sonetti begin, the running title being either *Sonetti* or *Canzon*, as far as the obverse of f. cxvii. On the reverse commences the *Oratio ad Virginem*, continuing through the upper part of the reverse of f. cxix. At the end of this, just above the centre of the page, is the title of the Triumph, *Triumph di messer Francesco Petrarca*, the lower half of the page being blank. On the obverse of f. cxx begins *Captulo primo del triumpho damore*. The Triumph continues to the upper part of the reverse of f. clii, followed by these lines: *Il correctore non si estende oltra li Triophi: paredo in linfrascritti i uctioe esser attribuito alo poeta alcuni se rititi ch nō tēgono il suo legiandro stile*. Then comes the *Canzone di messer Francesco Petrarca trouata in dñico libro*, occupying the lower half of the page, followed by the usual *giunte*, which end a little below the centre of the obverse of f. clix with the words FINIS. PETRARCHA. Beneath is the colophon. The reverse of f. clix is blank. Bound by Pratt. This edition was unknown to Marsand, nor is the title to be found in Hortis; but the present copy corresponds to the descriptions given by Senesi and Panizzi (see those names) in their published treatises on the edition. The bibliographical interest attaching to the edition has been increased by comparatively recent discussions, which relate, first, to the claims of Francesco da Bologna to the original design of the Italic or cursive type, commonly ascribed to Aldus; and, secondly, to the identity of Francesco da Bologna with the famous artist Francia. The testimony as to the former question appears to be in favor of Francesco as against Aldus; but the identity of Francesco with Francia has hardly been established. (See G. Manzoni, *Studi di bibliografia antica*, Bologna, 1881, and an article by C. Lozzi in *Il Bibliografo*, anno iii., num. 1, Gennaio, Bologna, 1882; the latter citing a late publication by professor A. Rossi of Perugia, in favor of the identity of the printer and the painter.) Only one or two copies of this edition, besides the present one, are known to exist. See Lozzi, C., Panizzi, A., and Senesi, F.

**1519.** Li sonetti canzone triumph di Petrarca con li soi commenti non senza grandissima euigilantia et symma diligentia correpti et in la loro primaria integrita et origine restituti noviter in littera cursiva stydiosisissimamente impressi. *At end:* Finiscono e Sonetti & Canzoni de Meser Francesco Petrarca con li soi cōmenti stampadi per Gregorio de Grigorij in Venesia del mese de Maggio. M.D.XIX. regnante Inelyto Principe Leonardo Laureadano.

Triumph di meser Francesco Petrarca con la loro optima spositione. *At end:* I Triumphi moralissimi del Petrarca cō ogni diligētia transunti da lexempio di qualche scritto di mano propria del poeta per tutto esser se afferma: con li optimi & eruditissimi comentarii de lunico & excellentissimo interprete Meser Bernardo illicinio in lantiquaria loro dignita redotti felicemente finiscono in Venegia impressi nel anno. M. D.XIX. del mese di Zugno per Meser Bernardino stagnino regnante il. S. Principe Leonardo Loredano.

4<sup>o</sup>. ff. 158,—[6], 184. The parts are bound in the reverse order of their dates. The copy is as described by Hortis, 40.

**1521.** Il Petrarca. *At end:* Impresso in Tusculano apresso il Laco Benacēse Per Alessandro Pa-



ganino di Paganini Brixiano. Nel anno. M.D.XXI. adi primo di Giugno.

24<sup>o</sup>. ff. clxi. The numbering of folios is at the bottom of the obverse page, in Roman. The first two ff. lack the numeration, which begins at iii. The last f. also lacks the numeration, while the three preceding, by the carelessness of the printer, are numbered c, clx and clvi, respectively. The colophon is on the obverse of f. clxvi, after which follow the *Tabula*, 11 pages, and other matter, 20 pages. Hortis, 42.

**1521.** Il Petrarca. *At end:* Impresso in Vinegia nelle case d'Aldo Romano, & d'Andrea Asolano suo suocero nel' anno M.D.XXI. del mese di Giulio.

8<sup>o</sup>. ff. [1], 2-184, [15], bl. lf., ff. [8]. The third Aldine edition. The last numbered folio, 184, is blank except the numeration. Broad margins. The copy answers to the description of Hortis, 43.

**1521.** Canzoniere et triumphs di messer Francesco Petrarca, historiato et diligentemente corretto. *At end:* Impresso in Venetia per Nicolò Zopino e Vincentio compagno nel. M.CCCC.XXI. Adi. IIII. di Decembrio.

8<sup>o</sup>. ff. 193, [7]. The Triumphs are illustrated by 6 full-page cuts, included in the pagination. Hortis, 44. Bound by Ringer of Chicago.

**1522.** Petrarcha con doi commenti sopra li sonetti et canzone. El primo del ingeniosissimo misser Francesco Philolpho. Laltro del sapientissimo misser Antonio da Tempo novamente addito. Ac etiam con lo commento del Eximio Misser Nicolo Peranzone, ouero Riccio Marchesiano sopra li Triumphs, con infinite noue acute & eccellente expositione. *At end:* Finisse li Sonetti & Canzone de Misser Francesco Petrarca ben corretti per Nicolò Peranzone altramente Riccio Marchesiano: liquali sonetti incominciando dal principio insino al sonetto Fiamma dal ciel su le tue trezze piousa: sono exposti per el degno poeta Misser Francesco Philolpho & da li indrio insino qui sono exposti per li Spectabile Misser Hieronymo Squarciafoco Alexadrino. Et etiam tutti li ditti sonetti sono exposti per lo Eximio Misser Antonio da Tempo. Stampadi in Venetia per li No. Misser Bernardino Stagnino al's de Ferrarijs. Mccccxxij. die. viij. Mensis Martij.

TABVLA PER informatione et declaratione . . . *At end:* Finit Petrarcha nup summa diligetia correcto. Impressu Venetijs p dñm Bernardinū Stagninū Alias de Ferrarijs de Tridino Mōtisferrati. Anno dñi. M.D.XXII. Die. xxvij. Martij. Regnē li serenissimo principe Misser Antonio Grimano.

8<sup>o</sup>. ff. [1], II-cxviii, [1], bl. lf.—ff. [4], bl. lf., ff. [7], cxl. The copy corresponds with the description of Hortis, 45.

**1525.** Le volgari opere del Petrarca con la esposizione di Alessandro Vellutello da Lvca . . . MDXXV. *At end:* QVI Finiscono le opere volgari del Petrarca, Stampate in Vinegia per Giouannantonio & Fratelli da Sabbio del mese d'Agosto L'anno del Signore Mille cinquecento nentacinque.

4<sup>o</sup>. ff. [12], 201, [59]. The first edition with the commentary of Vellutello, printed throughout in Italic. The description given by Hortis, 47, applies to the copy. Bound by Pratt.

**1526.** Il Petrarca. *At end:* Stampato in Vinegia per Gregorio de Gregorij Nel anno del signore M.D.XXVI. Del mese di Gennaio.

8<sup>o</sup>. ff. [1], 2-199, [7]. Reimpression of the Aldine edition of 1514 or 1521; on the reverse of f. 2 is the title, *Sonetti et canzoni di messer Francesco Petrarca in vita di madonna Lavra*; on the reverse of f. 103, *Sonetti et canzoni di messer Francesco Petrarca in morte di madonna Lavra*; on the reverse of f. 144, *Triumphs di messer Francesco Petrarca*; f. [184] is a blank leaf. Aldo gli lettori begins on f. 185. The imprint is on the reverse of f. 199, which is followed by 7 unnumbered folios containing the index of first lines. Not in Hortis, but is found in Marsand, p. 40.

**1528.** Il Petrarca con l'esposizione d'Alessandro Vellutello e con molte altre utilissime cose in diversi luoghi di quella novamente da lvi aggiunte . . . MDXXVIII. *At end:* Qui finiscono le

volgari opere del Petrarca, cio è i Son. le Canz. & i Triumphs Stampate in Vinegia per Maestro Bernardino de Vidali Venetiano del mese di Febraro L'anno del Signore Mille cinquecento uentotto.

4<sup>o</sup>. ff. [11], 185, [51]. The second Vellutello edition. Hortis, 49. It lacks folio 170.

**1532.** Il Petrarca col commento di .m. Sebastianio Favsto da Longiano, con rimario et epiteti in ordine d'alphabeto. Nvovamente stampato . . . M. D. XXXII. *At end:* Stampato in Vinegia a san Moysse, al segno dell' Angelo Raphael, per Francesco di Alessandro Bindoni, e Mapheo Pasini, compagni. Ne gl' anni del nostro Signore M. D. XXXII.

8<sup>o</sup>. ff. [24], 284. Seems to be perfect, although Hortis makes the last numbered f. 302, and Marsand 303. Imprint on the reverse of f. 284; f. 133 is a second title-page, *Le canzoni del Petrarca*; f. 229 forms a third title-page, *Triumphs del Petrarca*. The contents, from title-page to the printer's mark (an archangel and Tobias, below the colophon), agree exactly with the descriptions given by Hortis, 52, and Marsand, p. 42. The copy differs only in the page numeration. This is the sole edition with the commentary of Fausto. Bound by Chatelin.

**1532.** Il Petrarca con l'esposizione d'Alessandro Vellutello e con piv vtili cose in diversi luoghi di quella novissimamente da lvi aggiunte . . . M D XXXII. *At end:* Qui finiscono le volgari opere del Petrarca, cio è i Son. le Canz. & i Triumphs: Stampate in Vinegia per Maestro Bernardino de Vidali Venetiano del mese di Novembre L'anno del Signore Mille cinquecento trenta due.

8<sup>o</sup>. ff. [10], 176, [49]. The third Vellutello edition; Hortis, 53.

**1533.** Il Petrarca col commento di .m. Sylvano da Venaphro, dove son da quattrocento luoghi dichiarati diversamente da gli altri spositori, nel libro col vero segno notati . . . *At end:* Stampato nella inclita Citta de Napole per Antonio Iouino & Matthio Canzer Cittadini Neapolitani nel. M. D. XXXIII. nel mese di Marzo Regnante Carolo Augusto Quinto Imperatore.

4<sup>o</sup>. ff. [2], CCXIX, [4], CCXXIX-CCCHII. Folio CCXXIX is a second title-page, *Triumphs di messer Francesco Petrarca*. Hortis, 54, who makes no mention of the break in the numeration.

**1533.** Sonetti è canzoni di messer Francesco Petrarca in vita di madonna Lavra. *At end:* Impresso in Vinegia, nelle case delli eredi d'Aldo Romano, è d'Andrea Asolano, nell' anno M.D.XXXIII, del mese di Giugno.

8<sup>o</sup>. ff. [2], 4-183, bl. lf., ff. [42]. The fourth Aldine edition. The title as given is on the obverse of f. [1], the reverse being blank. On the reverse of f. 104 is *Sonetti et canzoni di messer Francesco Petrarca in morte di madonna Lavra*; f. [144], obverse blank, has on the reverse, *Triumphs di messer Francesco Petrarca*. The Triumphs end at the top of the reverse of f. 183; the next f. is blank; on the obverse of the next begins the *Capitolo di M. F. P.* (and a new series of signatures running from A to F [iv], the final folio); the *Capitolo* and the rest of the giunte fill 12 ff.; then follows the index of first lines, 7 ff.; then, obverse of next f., *A candidi kitorij*, 9 ff., the reverse of the last being blank; then a commentary, the head-line on the first f. being *U'ci ch' ascoltate*, 14 ff., ending on the obverse of the 14th, at the bottom of which is the colophon. The reverse of this last f. contains the Aldine anchor and dolphin. The copy probably lacks the first f., containing the proper title as given by Hortis, 55.

**1533.** Il Petrarca colla spositione di Misser Giovanni Andrea Gesualdo . . . MD XXXIII. *At end:* Stampato in Vinegia per Giouanni' Antonio di Nicolini & fratelli da Sabbio, Nel anno di Nostro Signore M D XXXIII del mese di Luglio.

4<sup>o</sup>. ff. 23, bl. lf., ff. CCCLXXXIII, [80]. The first edition with the commentary of Gesualdo. Hortis, 56.

**1538.** Il Petrarca con l'esposizione d'Alessandro Vellutello e con piu utili cose in diuersi luoghi di quella nouissimamente da lui aggiunte . . . MDXXXVIII. *At end:* Qui finiscono le volgari opere del Petrarca, cio è i Son. le Canz. & i Triumphs: Stampate in Vinegia per Bartolomeo

Zanetti Casterzagense, Ad instantia di Messer Alessandro Velutello, e di Messer Giovanni Giolito da Trino: Ne l'anno del Signore. MDXXXVIII.

8<sup>o</sup>. ff. [10], iii-viii, 9-16<sup>o</sup>, [44]. The fourth Velutello edition; Hortis, 60. Two copies, one lacking the title-page.

**1538.** Sonetti e canzoni di messer Francesco Petrarca. M D XXXVIII.

12<sup>o</sup>. ff. 216. Imperfect copy; f. 25 supplied in ms. and f. 215 lacking. See Hortis, 53, with which the copy otherwise agrees.

**1539.** Il Petrarca con le osservazioni di messer Francesco Alunno. M.D.XXXIX . . . *At end:* Impressa in Venetia per Francesco Marcolini da Forlì il mese di Ottobre nel M D XXXIX.

8<sup>o</sup>. ff. [2], pp. 354, ff. [185]. The first edition with the commentary of Alunno. On the title-page is a portrait of Petrarch with the wreath; on the obverse of f. [2], *A la magnifica madonna Laura Badoara, Francesco Marcolini*; reverse of same f., *Sonetti et canzoni di Messer Francesco Petrarca in vita di madonna Laura*. On the page opposite 354 begins the index of first lines, filling ff. [7]; the next f. has on the obverse the Errori, and on the reverse the Registro and this imprint: *Stampato in Venetia per Francesco Marcolini da Forlì appresso la Chiesa di la Trinità, Ne gli anni del Signore M. D. XXXIX. Del mese di Dicembre*. The next f. is blank on the obverse, the reverse having an oval vignette and the word *Vortas*; then comes an engraved title-page, *Le osservazioni di m. Francesco Alunno da Ferrara sopra il Petrarca*, with a portrait in the centre, under which, *Francesco Alunno*; on the obverse of the following f., *Francesco Alunno al eccellentissimo Dottore M. Giovanni Ronchegallo da Ferrara*; on reverse, *Pietro Aretino a messer Francesco Marcolini*. The final f. contains the Errori and imprint. The register of the first part (text) is given thus: *A B C D E F G H I K L M N O P Q R S T U V X Z A A. Tutti sono quaderni eccetto A A che è duerno*. The register of the second part runs from [A] to XX, all in fours. Not in Hortis.

**1541.** Il Petrarca colla spositione di misser Giovanni Andrea Gesvaldo. Alla illustriss. signora donna Maria di Cardona la signora marchesana de la Palvde. . . . M D XXXXI. *At end:* Stampato in Vinegia per Giovanni Antonio di Nicolini & fratelli da Sabbio, Nel anno di Nostro Signore M D XXXXI.

4<sup>o</sup>. ff. [23], bl. ff., ff. CCCLXXXIII, [80]. The fourth Gesualdo edition, if the statement of Ferrazzi (p. 135), that there was an edition without place or printer's name in 1540, be correct. Hortis, 63. Bound by Ringer of Chicago.

**1541.** Sonetti, canzoni, e triumphi di messer Francesco Petrarca con la spositione di Bernardino Daniello da Lveca . . . In Vinegia per Giovannantonio de Nicolini da Sabio. M D XLI.

4<sup>o</sup>. ff. [6], 262. The first edition with the commentary of Daniello. Hortis, 62. Three copies.

**1541.** Il Petrarca con l'espositione d'Alessandro Velutello e con piv vtili cose in diversi luoghi di quella novissimamente da lui aggiunte et ristampate M.D.XLI. *At end:* In Vinegia per Giovanni Antonio di Nicolini da Sabio nel anno del Signore M D XLI. de Genova.

8<sup>o</sup>. ff. [12], 302. The fifth Velutello edition. Hortis, 64. Bound by Pratt.

**1541.** Il Petrarca con l'espositione d'Alessandro Velutello e con più vtili cose in diversi luoghi di quella novissimamente da lui aggiunte. In Vinegia al segno di Erasmo M D XXXXI. *At end:* In Vinegia per Comin de Trino de Monferrato a instantia de Vincenzo Vaugris & Zuane di Francesij Compagnine l'anno del Signore. M. D. XXXXI.

8<sup>o</sup>. ff. [8], 9-208. The sixth Velutello edition. Hortis, 66. Bound by Zachnsdorf.

**1542.** Li sonetti, canzoni, et triumphi di m. Francesco Petrarca historati. Nuovamente reuisti, & alla sua integrità ridotti. M D XLII. In Venetia Appresso di Francesco Bindoni, & Mapheo Pasini. *At end:* Stampato in Vinegia per Agostino Bendone, Nel anno del Signore M. D. XLII.

8<sup>o</sup>. ff. [1], 2-199, [7]. The imprint is on the reverse of f. 199. Hortis, 67. Bound by Chatelin.

**1545.** Il Petrarca con l'espositione d'Alessandro Velutello di novo ristampato con le figure ai Triomphi, et con piv cose vtili in varii luoghi aggiunte. In Vinegia appresso Gabriel Giolito de Ferrari. M D XXXV.

4<sup>o</sup>. ff. [10], 3-197, [7]. The eighth Velutello edition (the seventh bearing the date 1544). Hortis, 70. Bound by Ringer.

**1545.** Il Petrarca. In Lione, per Giovan di Tovrnes. M. D. XXXV.

16<sup>o</sup>. f. [1], pp. 400, ff. [8]. The first of the editions printed by Jean de Tournes. Hortis, 71.

**1546.** Il Petrarca. In Venetia, M.D.XLVI. *At end:* Nelle case de' figliuoli di Aldo. In Venetia, M.D.XLVI.

8<sup>o</sup>. ff. [1], 2-176, [18]. The fifth and last Aldine edition; both the title-page and the reverse of the final folio have the dolphin and anchor. Hortis, 73. Bound by Capé of Paris.

**1547.** Il Petrarca con l'espositione d'Alessandro Velutello di novo ristampato con le figure ai triomphi, et con piv cose vtili in varii luoghi aggiunte. In Vinegia appresso Gabriel Giolito de Ferrari M D XXXVII.

4<sup>o</sup>. ff. [8], 215, [1]. Three Velutello editions were printed in this year, the ninth, tenth and eleventh. Two were printed by Giolito, of which the present is Hortis, 76. Two copies, one bound by Chatelin.

**1547.** Il Petrarca con l'espositione d'Alessandro Velutello, è con più vtili cose in diversi luoghi di quella novissimamente da lui aggiunte. In Vinegia per Comin de Trino di Monferrato, L'anno M. D. XLVII.

8<sup>o</sup>. ff. [8], 9-278, [2]. Another of the 1547 Velutello editions. Hortis, 75. Bound by Chatelin. Another copy, lacking last folio (printer's mark).

**1547.** Il Petrarca. In Lione, per Giovanni di Tovrnes. M.D.XXXXVII.

16<sup>o</sup>. ff. [8], pp. 397, ff. [9]. The second of the editions printed by Jean de Tournes. Page 205 bears a second title, *Triomfi di m. Francesco Petrarca*. Hortis, 78. Bound with *Clarissimi viri d. Andreae Alciati emblematum libri duo*. Lvġdvi, 1547.

**1548.** Sonetti canzoni, et triumphi di m. Francesco Petrarca con breue dichiarazione, & annotatione di Antonio Birvcoli. Stampato in Venetia con gratia, et privilegio nel M.D.XLVIII. *At end:* Impresso in Venetia per Alessandro Brucioli, & i frategli. Nel M.D.XLVIII.

8<sup>o</sup>. ff. [8], e80, [8]. Hortis, 79. Bound by Chatelin.

**1548-9.** Il Petrarca coretto da m. Lodovico Dolce, et alla sua integrità ridotto. In Vinegia appresso Gabriel Giolito de Ferrari MDXLVIII. *At end:* In Vinegia appresso Gabriel Giolito de Ferrari MDXLIX.

12<sup>o</sup>. ff. [1], 2-195, [3]. Hortis, 81. Bound by Chatelin.

**1549.** Le rime del Petrarca, Tanto Pin corrette, quanto più ultime di tutte stampate: Con alcune annotationi intorno la correzione d'alcuni luoghi loro già corrotti. In Vinegia, nella bottega d'Erasmo di Vincenzo Valgrisi: M.D.XLIX.

8<sup>o</sup>. ff. [16], pp. 352. Hortis, 83. Bound by Chatelin.

**1549.** Sonetti canzoni e triumphi di m. Francesco Petrarca, con la spositione di Bernardino Daniello da Luca . . . In Vinegia M.D.XLIX. *At end:* In Vinegia per Pietro & Gioannaria Fratelli de Nicolini da Sabio, Ad istanza di M. Gioambattista Pederzano, libraro al segno della Torre, appresso il ponte di Rialto, & compagni.

4<sup>o</sup>. ff. [12], 237, [3]. The second Daniello edition. Hortis, 84.

**1550.** Il Petrarca. In Lione, per Giovanni di Tovrnes. M.D.LXXXX.

16<sup>o</sup>. pp. 416, ff. [8]. The third of the editions printed by Jean de Tournes. Hortis, 85. Two copies, one complete, the other having pp. 9, 10 supplied in exact facsimile. Bound by Pratt.

**1550.** Il Petrarca corretto da m. Lodovico Dolce et alla sua integrità ridotto. In Vinegia appresso Gabriel Giolito de Ferrari. M D L.

120. ff. [1], 2-194, [8]. The last f. is wrongly numbered 155. The obverse of f. [143] is a title-page, *Trionfi di m. Francesco Petrarca*. The date on the obverse of the last f. is also 1550. Hortis, 86.

**1550.** Il Petrarca con l'esposizione d'Alessandro Vellutello di novo ristampato con le figure a i trionfi, et con piv cose vtili in varii luoghi aggiunte. In Vinegia appresso Gabriel Giolito de Ferrari e fratelli. M D L.

40. ff. [8], 213. Two Velutello editions were printed this year, the twelfth and thirteenth. Hortis, 87. The copy lacks the three unnumbered ff. at the end.

**1550.** Il Petrarca con l'esposizione d'Alessandro Vellutello di novo ristampato con piv cose vtili in uarij luoghi aggiunte. . . . In Venetia al segno della speranza. M D L.

80. ff. [8], 316, [3]. The other 1550 Velutello edition. Hortis, 88. Bound by Chatelin.

**1550.** Il Petrarca con nvoe et brevi dichiarazioni. Insieme vna tauola di tutti i vocaboli, detti, & prouerbi difficili diligentemente dichiarati. . . . In Lyone, appresso Gualielmo Ronillio. 1550.

160. pp. 575, ff. [15]. The first of the editions printed by Rovilio. Hortis, 89. Two copies, one with broad margins (bound by Zachnsdorf); the other (bound by Pratt) has the *tauola di tutti i vocaboli* before the *tauola de sonetti*, with a blank leaf between, making [16] ff. at the end. A third copy has the order the same as in the first, with a 16th blank leaf at the end; but immediately following the text is inserted the Rovilio (1551) edition of Ridolfi's *Rimario* (see sub nomine Ridolfi).

**1550.** Il Petrarca con le osservazioni di m. Francesco [sic] Alunno da Ferrara. . . . In Vinegia per Pavolo Gherardo M D L.

80. f. [1], pp. 354, ff. [10]—engr. t.-p., ff. [7], 527, [3]. The second Alunno edition. Hortis, 90. In two parts, text and *osservazioni*, bound in reverse order. On the opposite page, at the end of the table of first lines which follows the text, is the *registro* and an imprint, *In Vinegia per Comin da Trino de Monferrato, L'anno. M. D. L.* The wood-engraved t.-p. prefixed to part ii. reads: *Le osservazioni di m. Francesco Alunno da Ferrara sopra il Petrarca*, below which is a portrait, and under it, *Francesco Alunno*. The proper t.-p. of part ii. then follows: *Le osservazioni di m. Francesco Alunno da Ferrara sopra il Petrarca. Novamente ristampate, & con diligenza ricorrette, & molto ampliate dall'istesso autore. Con tutte le sue autorità, et dichiarazioni delle voci, & de luoghi difficili, con le regole, & osservazioni delle particelle, et delle altre voci a i luoghi loro per ordine di A. phabeto collocate. Insieme col Petrarca nel quale sono segnate le carte per numeri corrispondenti all'opera per più chiarezza, & commodità de gli studiosi. . . . In Vinegia per Pavolo Gherardo M. D. L.* Bound by Bauser.

**1551.** Il Petrarca con nvoe, e brevi dichiarazioni. Insieme vna tauola di tutte le sue rime, ridotte co i versi interi sotto le cinque lettere vocali. . . . In Lyone, appresso Gualielmo Ronillio.

1551. . . . 120. pp. 576, ff. [17], p. 3-294, ff. [5]. The second of the editions printed by Rovilio. Hortis, 92. The 17th unnumbered f. is a second title-page, *Tauola di tutte le rime de i Sonetti e Canzoni del Petrarca. Ridotte co i versi interi sotto le cinque lettere vocali. . . . In Lyone, appresso Gualielmo Ronillio. 1551. . . .* Hortis, 92. Two copies, one bound by Zachnsdorf, having at the end the Ronillio 1551 edition of Ridolfi's *Rimario*, as given above; the other, in old Grolier binding, without the *Rimario*. See Ridolfi.

**1552.** Il Petrarca con l'esposizione d'Alessandro Vellutello. Di novo ristampato con piv cose vtili in varii luoghi aggiunte. In Venetia per Domenico Giglio. M D LII.

80. ff. [8], 317, [3]. The fifteenth Velutello edition (according to Petrarca; but according to Hortis, 93, the 16th). Bound by Zachnsdorf.

**1552.** Il Petrarca con l'esposizione d'Alessandro Vellutello di novo ristampato con le figure a i trionfi, et con piv cose vtili in varii luoghi aggiunte. In Vinegia appresso Gabriel Giolito de Ferrari e fratelli. M D LII.

40. ff. [8], 216. The sixteenth Velutello edition; Hortis, 94 (the 17th). Bound by Bauser.

**1553.** Il Petrarca con la spositione di m. Giovanni Andrea Gesualdo. Al magnif. m. Bernardo Privi, fe del magnifico m. Giacomo. Per Domenico Giglio. *At end:* In Venetia per Domenico Giglio. M D LIII.

40. ff. [22], 346, [72]. The sixth Gesualdo edition. Hortis, 95. The first of the 72 unnumbered ff. is a second title-page, *I trionfi del Petrarca, con la spositione di m. Giovanni Andrea Gesualdo da Traceto. M. D. LIII.* This edition, not having a place or date on the title-page, is sometimes sold by the booksellers without the final f. containing the imprint, as an edition sine anno et loco.

**1553.** Il Petrarca con l'esposizione di m. Giovanni Andrea Gesualdo, nuovamente ristampato, e con somma diligenza corretto, con nvoa tauola di tutte le cose degne di memoria, che in essa esposizione si contengono, & ornato di Figure. In Vinegia appresso Gabriel Giolito de Ferrari e fratelli. M D LIII.

40. ff. [26], 16, pp. 17-667. The sixth Gesualdo edition. Hortis, 97. Bound by Pratt.

**1554.** Il Petrarca, nuovamente con la perfetta ortografia della lingua volgare, corretto da Girolamo Ruscelli. Con alevne annotationi, & un pieno Vocabolario del medesimo, sopra tutte le voci, che nel libro si contengono, bisognose di dichiarazione, d'avvertimento, & di regola, et con vno vtilissimo rimario di M. Lanfranco Parmegiano, & un raccolto di tutti gli Epiteti usati dall'Autore. In Venetia, per Plinio Pietrasanta. M D LIIII.

80. ff. [16], pp. 388, ff. [172]. The [172] ff. at the end should be [173], as the copy lacks the f. with signature *a* (that is, *o*) of the *Vocabolario*, between the words *Prologo* and *Rappellare*. Contents:—t.-p., f. [1]; dedication, ff. [3]; *A i lettori*, ff. [12]; *Sonetti et canzoni*, pp. 282; *Trionfi*, pp. 283-388; *Tauola*, ff. [6]; *La vita del Petrarca*, ff. [7]; *Il ristampato*, ff. [6]; *Origine di madonna Laura*, ff. [9]; *Divisione de sonetti*, f. [1]; *Registro* and imprint, f. [1]; *Rimario*, ff. [21]; *Epiteti*, ff. [18]; *Vocabolario*, ff. [103], which should be [104]. Hortis, 98.

**1554.** Il Petrarca con l'esposizione d'Alessandro Vellutello, di novo ristampato con le figure a i Trionfi, et con piv cose vtili in varii luoghi aggiunte. In Vinegia per Giovan. Griffio. M D LIIII.

40. ff. [8], 214, [2]. The seventeenth Velutello edition. Hortis, 99.

**1554.** Il Petrarca novissimamente revisto, e corretto da messer Lodovico Dolce. Con alevni dottiss. avvertimenti di m. Giulio Camillo, et Indici del Dolce de' concetti, e delle parole, che nel Poeta si trouano, & in ultimo de gli epitheti; & un utile raccoglimento delle desinenze delle Rime di tutto il Canzoniere di esso Poeta. . . . In Vinegia appresso Gabriel Giolito de Ferrari et fratelli. M D LIIII.

80. ff. [10], pp. 7-380, ff. [97]. The last f. but two is wanting. Page 284 is a second title-page, *I trionfi del Petrarca. Revisti e corretti diligentissimamente da m. Lodovico Dolce. In Vinegia appresso Gabriel Giolito de Ferrari e fratelli M D LII.* After p. 380 follows, *La tauola dell'opera*, ff. [7], and then another title-page, *Annotazioni di m. Giulio Camillo sopra le rime del Petrarca. Tauola di m. Lodovico Dolce de i concetti: & Estratti di molte belle, & figurate forme di dire, e di altre cose pertinenti a moralità, & all'arte. Tauola di tutti i vocaboli con le spositioni loro, e de gli epitheti usati da esso Petrarca. . . . In Vinegia appresso Gabriel Giolito de Ferrari e fratelli. M D LIIII.* Hortis, 100.

**1557.** Il Petrarca. Novamente revisto, e ricorretto da m. Lodovico Dolce. Con alevni dottissimi Avvertimenti di M. Giulio Camillo, & Indici di esso Dolce utilissimi di tutti i concetti, & delle parole, che nel Poeta si trouano. E di piu con una breue, e particolare Spositione di tutte le Rime di esso Poeta. . . . In Vinegia appresso Gabriel Giolito de Ferrari. M D LVII.

120. f. [1], pp. 3-488, ff. [1], 2-132. Page 377 is a second title-page, *I trionfi di m. Francesco Petrarca. Novamente*

recitati e corretti da m. Lodovico Dolce, con nuove sposizioni  
In Vinegia Appresso Gabriel Giolito de' Ferrari. M D L VII. The third title-page, opposite p. 488, reads: *Annotazioni di m. Giulio Camillo sopra le rime del Petrarca. Tavola di m. Lodovico Dolce de i concetti: Estratti di molte belle & affigurate forme di dire, & altre cose pertinenti alla moralità, & all' arte. Tavola di tutti i vocaboli con le Sposizioni loro, & de' gli Epitetti usati da esso Petrarca: & di tutte le desinenze de i Sonetti & Canzoni del medesimo secondo l'ordine delle cinque vocali* . . . In Vinegia appresso Gabriel Giolito de' Ferrari. M D L VII. Hortis, 102. Bound by Pratt.

1553. Il Petrarca con dichiarazioni non più stampate. Insieme alcune belle Annotazioni, tratte dalle dottissime Prose di Monsignor Bembo, cose sommamente utili, à chi di rimare leggiadramente, & senza volere i segni del Petrarca passare, si prende cura. E più vna conserva di tutte le sue rime ridotte sotto le cinque lettere vocali . . . In Lyone, appresso Guilhelmo Rouillio. 1558 . . .

160. f. [1], pp. 3-377, ff. [23]. The third of the editions printed by Rouillio. Hortis, 105. Two copies, one bound by Bausser, the other red-lined throughout.

1558. Il Petrarca con l'esposizione d'Alessandro Vellutello. Di nuovo ristampato con le figure a i trionfi, con le apostille, e con più cose utili aggiunte. In Vinegia appresso Gabriel Giolito de' Ferrari. M D L VII.

40. ff. [12], 216. The eighteenth Velutello edition; the nineteenth according to Hortis, 106.

1559. Il Petrarca novissimamente revisto, e corretto da m. Lodovico Dolce. Con alcuni dottissimi avvertimenti di m. Giulio Camillo, et indici del Dolce de' concetti, e delle parole, che nel Poeta si trovano, & in ultimo de' gli Epitetti; & un'utile raccoglimento delle desinenze delle Rime di tutto il Canzoniere di esso Poeta . . . In Vinegia appresso Gabriel Giolito de' Ferrari. M D L IX.

80. ff. [27], pp. 7-400, ff. [64]. Page [235] is a second title-page, *I trionfi di m. Francesco Petrarca. Novamente ristampati, et con diligenza revisti da m. Lodovico Dolce. In Vinegia appresso Gabriel Giolito de' Ferrari M D L VIII. A third title-page follows p. 400, Annotazioni di m. Giulio Camillo, sopra le rime del Petrarca. Tavola di m. Lodovico Dolce de i concetti, & Estratti di molte belle & affigurate forme di dire, & di altre cose pertinenti alla moralità, & all' arte. Tavola di tutti i vocaboli con le sposizioni loro, & de' gli epitetti usati da esso Petrarca* . . . In Vinegia appresso Gabriel Giolito de' Ferrari. M D L IX. Hortis, 108. Bound by Pratt.

1560. Il Petrarca con l'esposizione d'Alessandro Vellutello. Di nuovo ristampato con le figure a i trionfi, con le apostille, e con più cose utili aggiunte. In Vinegia appresso Gabriel Giolito de' Ferrari. M D LX.

40. ff. [12], 216. The nineteenth Velutello edition. Hortis, 110. Bound by Bausser.

1560. Il Petrarca con l'esposizione d'Alessandro Vellutello di nuovo ristampato con le figure a i trionfi, con le apostille, e con più cose utili aggiunte. In Venetia, appresso Vincenzo Valgrisi. M D LX.

40. ff. [12], 213, [3]. The twentieth Velutello edition. Hortis, 111.

1560. Il Petrarca. Novamente revisto, et ricorretto da m. Lodovico Dolce. Con alcuni dottissimi Avvertimenti di M. Giulio Camillo, & Indici di esso Dolce utilissimi di tutti i concetti, & delle parole, che nel Poeta si trovano. E di più con una breve, & particolare Sposizione del medesimo Dolce, di tutte le Rime di esso Poeta . . . In Vinegia appresso Gabriel Giolito de' Ferrari. M D LX.

120. f. [1], pp. 3-488, ff. [1], 132. Page 377 is a second title-page, *I trionfi di m. Francesco Petrarca, novamente recitati, e corretti da m. Lodovico Dolce, con nuove sposizioni* . . . In Vinegia appresso Gabriel Giolito de' Ferrari. M D LX. Third title-page, opposite p. 488, *Annotazioni di m. Giulio Camillo, sopra le rime del Petrarca. Tavola di m. Lodovico Dolce de i concetti; Estratti di molte belle & affigurate forme di dire, & altre cose pertinenti alla moralità, & all' arte. Tavola di tutti i vocaboli con le Sposizioni loro, & de' gli Epitetti usati da esso Petrarca: & di tutte le desinenze*

de i Sonetti & Canzoni del medesimo, secondo l'ordine delle cinque vocali

1562. Rime di m. Francesco Petrarca in vita, e in morte di M. Lavra. Con un ragionamento in fine d'incerto Autore dell'opinione d'alcuni intorno a' Trionfi di detto Poeta, e con la dichiarazione di molte voci Toscane, & in che modo si debbono vsare. In Venetia Per Comin da Trino di Monferrato. M D LXII.

80. f. [1], 2-180, [43]. Another imprint on the reverse of the last unnumbered f. [43]. Hortis, 115, who makes 44 unnumbered ff. at the end; the present copy seems, however, to be perfect. Bound by Chatelin.

1563. Il Petrarca con l'esposizione di m. Alessandro Vellutello: Di nuovo ristampato con le Figure a i Trionfi, con le apostille, e con più cose utili aggiunte. In Venetia, Appresso Nicolò Benilacqua. M D LXIII.

40. ff. [12], 213, [3]. The twenty-first Velutello edition. Hortis, 116. Bound by Chatelin.

1564. Il Petrarca con nuove sposizioni, Nelle quali, oltre l'altre cose, si dimostra qual fosse il vero giorno & l'ora del suo innamoramento. Insieme alcune molto utili & belle annotazioni d'intorno alle regole della lingua Toscana, E vna conserva di tutte le sue rime ridotte co' versi interi sotto le lettere vocali . . . In Lyone, Appresso Guilhelmo Rouillio. M D L XIII.

120. ff. [24], pp. 19-588, ff. [25], 2 bl. lvs., f. [1], pp. 3-294, ff. [3]. The fourth of the editions printed by Rouillio. Hortis, 117. After the two blank leaves comes this title-page: *Tavola di tutte le rime de i sonetti & canzoni del Petrarca. Ridotte co' i versi interi sotto le lettere vocali* . . . In Lyone, Appresso Guilhelmo Rouillio. M D L XIII. Two copies, one red-lined.

1564. Il Petrarca con dichiarazioni non più stampate. Insieme con alcune belle Annotazioni tratte dalle dottissime Prose di Monsignor Bembo, cose sommamente utili, à chi di rimare leggiadramente, & senza volere i segni del Petrarca passare, si prende cura. E più una conserva di tutte le sue rime ridotte sotto le cinque lettere vocali. In Venetia, Appresso Nicolò Benilacqua. 1564.

120. f. [1], pp. 3-490, bl. ff., f. [1], pp. 3-250, f. [1]. The title-page of the second part reads: *Tavola di tutte le rime de i sonetti & canzoni del Petrarca, ridotte co' i versi interi sotto le cinque lettere vocali*. In Venetia, Appresso Nicolò Benilacqua M D L XIII. Hortis, 118. Bound by Pratt.

1565. Il Petrarca di nuovo ristampato, Et diligentemente corretto. In Venetia, appresso Nicolò Benilacqua. 1565.

240. f. [1], pp. [3]-367, ff. [6]. Old Grolier binding, with clasps. Hortis, 120.

1568. Il Petrarca riveduto, et corretto, et di bellissime figure ornato . . . In Vinegia, appresso Gio. Grifio. M D LXVIII.

120. ff. [1], 2-162, [8]. On reverse of last f. but one, *In Vinegia per Gio. Grifio*. M D LXVIII. Hortis, 122.

1568. Il Petrarca con l'esposizione di m. Alessandro Vellutello. Di nuovo ristampato con le Figure a i Trionfi, con le apostille, e con più cose utili aggiunte. In Venetia, Appresso Nicolò Benilacqua. M D LXVIII.

40. ff. [12], 213, [3]. The twenty-second Velutello edition. Hortis, 121. Bound by Bausser.

1573. Il Petrarca con l'esposizione di m. Alessandro Vellutello. Di nuovo ristampato con le Figure a i Trionfi, con le apostille, e con più cose

utili aggiunte. In Venetia, Appresso Gio. Antonio Bertano. MDLXXXIII.

4<sup>o</sup>. ff. [13], f. numb. by error 52, ff. 3-213, [3]. The twenty-third Velutello edition. Hortis, 126.

**1574.** Il Petrarca con l'esposizione di m. Gio. Andrea Gesualdo. Nvovamente ristampato, e con somma diligenza corretto, et ornato di figure. Con Doi Tauole, vna de' Sonetti e Canzoni, & l'altra di tutte le cose degne di Memoria, che in essa Esposizione si contengono. In Vinegia, appresso Iacomo Vidali. M D LXXIII.

8<sup>o</sup>. ff. [28], 419. The seventh Gesualdo edition. Hortis, 128. Bound by Hauser.

**1575.** Il Petrarca di nvovo ristampato, Et diligentemente corretto. In Venetia, Appresso Domenico Nicolino. M D LXXV.

12<sup>o</sup>. f. [1], pp. 3-345, ff. [6]. Hortis, 129. Bound by Chatelin.

**1579.** Il Petrarca con l'esposizione di m. Alessandro Velytello. Di nuovo ristampato con le Figure a i Trionfi, con le Apostille, e con piu cose utili aggiunte. In Venetia M D LXXIX.

4<sup>o</sup>. ff. [12], 213, [3]. The twenty-third Velutello edition. No printer's name is given; but by comparing the title-page with that of the last preceding Velutello edition (see **1573**), it will be seen that it came, like that, from the press of Bertano. At the end is what seems to be a printer's device, a crane or stork holding a stone, with the encircling motto, *l'ignat nec fatiscit*. Hortis, 130. Two copies.

**1580.** Il Petrarca di nvovo Ristampato, Et diligentemente corretto. In Venetia, Appresso Pietro Dehuchino. M D LXXX.

24<sup>o</sup>. f. [1], pp. 3-336, ff. [6]. In the centre of p. 11a, in large type, is the line, *Qui mancano tre Sonetti*. These sonnets (cvi., cvii., cviii.)—the three against the papacy—are given on an extra leaf at the end, being the last of the 6 unnumbered ff. Hortis, 131.

**1581.** Il Petrarca con l'esposizione di m. Gio. Andrea Gesualdo. Nvovamente ristampato, e con somma diligenza corretto, et ornato di figure. Con Doi Tauole, vna de' Sonetti e Canzoni, & l'altra di tutte le cose degne di Memoria, che in essa Esposizione si contengono. In Venetia, Appresso Alessandro Griffio. M D LXXXI.

4<sup>o</sup>. ff. [28], 415. The eighth Gesualdo edition. Hortis, 132. The last folio, by a printer's error, is numbered 413.

**1582.** Le rime del Petrarca brevemente sposte per Lodovico Castelvetro. Con privilegio del Re christianissimmo . . . In Basilea ad istanza di Pietro de Sedabonis. M D LXXXII.

4<sup>o</sup>. ff. [8], pp. 447, 396, f. [1]. The original edition with the commentary of Castelvetro. It is divided into three parts, the second and third paged continuously; the last numbered page being, by an error, 378 instead of 396. On the title-page is a woodcut (an owl upon an overturned vase), below which is the Greek word ΚΕΚΡΙΚΑ. This word is frequently mistakenly regarded in booksellers' catalogues as a part of the imprint. The unnumbered f. at the end contains a portion of the Error, and at the bottom of the reverse page a second imprint. Hortis, 133. Two copies.

**1584.** Il Petrarca con l'esposizione di m. Alessandro Velytello. Di nuovo ristampato con le Figure a i Trionfi, con le apostille, e con piu cose utili aggiunte. In Venetia, Appresso Gio. Antonio Bertano MDLXXXIII.

4<sup>o</sup>. ff. [12], 213, [3]. The twenty-fourth Velutello edition. Hortis, 135. Two copies, one bound by Pratt.

**1585.** Il Petrarca nvovamente Ridotto alla vera Lettione. Con Vn Nuovo Discorso sopra la qualità del suo amore: La Coronatione fatta in Campidoglio di Roma & il suo Priuilegio . . . In Venetia, presso Giorgio Angelieri. M. D. LXXXV.

12<sup>o</sup>. ff. [24], pp. 350, ff. [5]. Hortis, 136.

**1586.** Il Petrarca con nvove spositioni, et insieme alcune molto utili, & belle Anotationi d'intorno alle regole della lingua Toscana, Con una conserua di tutte le sue Rime ridotte co' Versi interi

sotto le lettere Vocali. In Venetia, Appresso Giorgio Angelieri, 1586.

16<sup>o</sup>. ff. [63], pp. 588, ff. [22], bl. lf. f. [1], pp. 3-232. After the bl. lf. comes the following title-page: *Tavola di tutte le rime de' sonetti, e canzoni del Petrarca, ridotte co i versi interi sotto le lettere vocali. In Venetia, appresso Giorgio Angelieri, 1586.* This reprint of Ridolli's Rimario extends to 232 pages, but does not always accompany the edition. The three sonnets against the papacy are lacking, the space which they should occupy being left blank on pp. 207-210, on the first-named page being the words, *Qui mancano tre sonetti*. Hortis, 137, where, by a slip of the pen, the 63 and 22 unnumbered ff. are spoken of as pages.

**1588.** Il Petrarca nvovamente Ridotto alla vera Lettione. Con Vn Nuovo Discorso sopra la qualità del suo amore: Et La Coronatione fatta in Campidoglio di Roma, & il suo Priuilegio. In Venetia, Appresso gli Heredi di Alessandro Griffio. M D LXXXVIII.

12<sup>o</sup>. ff. [24], pp. 350, ff. [5]. Hortis, 139. Bound with the copy is, *La maga innocente tavola pastorale tragicomica di Giuliano Bezzi.* Bologna, Monti, 1649.

**1592.** Il Petrarca di nvovo ristampato, Et diligentemente corretto. In Venetia, Presso Marc' Antonio Zaltieri. M D XCII.

24<sup>o</sup>. ff. [1], 2-162, [6]. Hortis, 140. Bound by Chatelin.

**1600.** Il Petrarca di nvovo Ristampato et di bellissime Figure Intagliate in Rame adornato E diligentemente corretto. . . . In Venetia Presso Girolamo Porro MDC. *At end:* In Venetia, MDCXCII. Presso Marc Antonio Zaltieri.

24<sup>o</sup>. ff. [1], 2-162, [6]. Hortis, 143. Bound by Pratt.

**1605.** Il Petrarca di nvovo Ristampato et diligentemente corretto. In Venetia, Appresso Giovanni Alberti. M D C V.

24<sup>o</sup>. f. [1], pp. 3-321, ff. [6]. Hortis, 144. Bound by Pratt.

**1607.** Il Petrarca nvovamente Ridotto alla vera Lettione. Con vn Nuovo discorso sopra la qualità del suo amore: Et la coronatione fatta in Campidoglio di Roma, & il suo Priuilegio. In Venetia, Appresso gli Heredi di Domenico Farri. M D CVII.

12<sup>o</sup>. ff. [24], pp. 350, ff. [5]. Hortis, 146.

**1610.** Il Petrarca nvovamente Ristampato, e diligentemente Corretto. Con breui argomenti di Pietro Petraci . . . In Venetia Appresso Nicolò Misserini. *At end:* In Venetia. Appresso Nicolò Misserino. MDCX.

24<sup>o</sup>. f. [1], pp. [3]-346, ff. [6]. Hortis, 148.

**1619.** Il Petrarca nvovamente Ridotto all a vera Lettione. Con vn Nuovo discorso sopra la qualità del suo Amore. Et la Coronatione fatta in Campidoglio di Roma, & il suo Priuilegio. Diligentemente corretto, & di nuovo Figure adornato . . . In Venetia. MDCXIX. Appresso Baldissera Giuliani.

12<sup>o</sup>. ff. [24], pp. 350, ff. [10]. Not in Hortis. *Contents:*—t.p., Senecio . . . Dell' incoronatione, 11 ff.; Privilegio della incoronatione, 4 ff., ending on obverse of the fourth; Sonetto del Varchi, 1 f., beginning on the reverse of the preceding; Discorso sopra la qualità dell' amore del Petrarca, 7 ff.; Sonetti e canzoni, pp. 1-256; Trionfi, pp. 257-327; giunta, pp. 328-350; tavola, 10 ff. See Marsand, p. 96.

**1624.** Il Petrarca nvovamente Ristampato, e diligentemente Corretto. Con breui argomenti di Pietro Petraci . . . In Venetia Appresso Nicolò Misserini. *At end:* In Venetia, MDCXXIV. Appresso Nicolò Misserini.

24<sup>o</sup>. f. [1], pp. 3-370, ff. [7]. Last p. erroneously numbered 270 instead of 370. Hortis, 151.

**1638.** Il Petrarca di nvovo Ristampato et di bellissime Figure adornato E diligentemente corretto Con argomenti di Pietro Petraci . . . In Venetia Presso Gio. Maria Misserini. *At end:* Venetia, MDCXXXVIII. Appresso Gio. Maria Misserini.

24<sup>o</sup>. pp. 346, ff. [6]. Hortis, 153.

**1651.** Il Petrarca di nuovo Ristampato, & Diligentemente corretto. Con argomenti di Pietro Petrarci . . . Venetia, M. DC. LI. Appresso li Guerigli.

24<sup>o</sup>. ff. [2], pp. 5-347, ff. [6]. The first f. is an engraved title-page, *Il Petrarca*; the second has the printed title. Hortis, 155.

**1711.** Le rime di Francesco Petrarca, riscontrate co i testi a penna della libreria estense, e co i fragmenti dell' originale d'esso poeta. S'aggiungono le considerazioni rivedute e ampliate d'Alessandro Tassoni, le annotazioni di Girolamo Muzio, e le osservazioni di Lodovico Antonio Muratori, bibliotecario del sereniss. sig. duca di Modena. All' illustrissimo ed eccellentissimo sig. Antonio Rambaldo . . . Modena, *Soliani*, 1711.

4<sup>o</sup>. pp. xxv, 860. The first edition with the combined commentaries of Tassoni, Muzio and Muratori, edited by the last-named distinguished scholar and critic. Hortis, 158.

**1722.** Le rime di m. Francesco Petrarca riscontrate con ottimi esemplari stampati, e con uno antichissimo testo a penna; quanto poi nella presente edizione si siano adornate, ed accresciute, per la seguente lettera è manifesto. Padova, *Comino*, 1722.

8<sup>o</sup>. ff. [6], pp. civ, 397. The first Comino edition, containing, among other things, a *Catalogo di molte delle principali edizioni che state fatte del Canzoniere di messer Francesco Petrarca*, pp. lxi-civ, the first attempt at a Petrarch bibliography (see Appendix ii.). At the end is an unnumbered f., containing a list of books printed by the Comino press. Hortis, 159. Two copies.

**1727.** Le rime di Francesco Petrarca, riscontrate co i testi a penna della libreria estense, e co i fragmenti dell' originale d'esso poeta. S'aggiungono le considerazioni rivedute e ampliate d'Alessandro Tassoni, le annotazioni di Girolamo Muzio, e le osservazioni di Lodovico Antonio Muratori, bibliotecario del sereniss. sig. duca di Modena. All' illustrissimo ed eccellentissimo sig. Antonio Rambaldo . . . nuova edizione, accresciuta nel fine d'una giunta d'alcune composizioni del medesimo Petrarca, e d'altri autori. Venezia, *Coleti*, 1727.

4<sup>o</sup>. pp. xxiv, 732. The second Tassoni-Muzio-Muratori edition. Hortis, 160, where the pages numbered in Roman are given cxxiv, probably an error. Three copies.

**1732.** Le rime di m. Francesco Petrarca riscontrate con ottimi esemplari stampati, e con uno antichissimo testo a penna; quanto poi nella presente seconda nostra edizione, più che nella prima, si sieno adornate, ed illustrate, per la seguente prefazione è manifesto. Padova, *Comino*, 1732.

8<sup>o</sup>. portr., pp. lxxx, 447. The second Comino edition. Hortis, 161, where there is a printer's error in the date. See Appendix ii.

**1741.** Le rime di Francesco Petrarca riscontrate co i testi a penna della libreria estense, e co i fragmenti dell' originale d'esso poeta. S'aggiungono le considerazioni rivedute e ampliate d'Alessandro Tassoni, le annotazioni di Girolamo Muzio, e le osservazioni di Lodovico Antonio Muratori, bibliotecario del sereniss. sig. duca di Modena. All' illustrissimo ed eccellentissimo sig. Antonio Rambaldo . . . seconda edizione, accresciuta nel fine d'una giunta d'alcune composizioni del medesimo Petrarca, e d'altri autori. Venezia, *Vizzieri*, 1741.

4<sup>o</sup>. pp. xxiv, 728. The third (called second) Tassoni-Muzio-Muratori edition. Hortis, 163. Two copies.

**1746.** Le rime di m. Francesco Petrarca coi migliori esemplari diligentemente riscontrate e corrette. Bergamo, *Lancellotti*, 1746.

12<sup>o</sup>. ff. [17], pp. 398. Hortis, 164. Bound by Bauser.

**1747.** Le rime di m. Francesco Petrarca riscontrate con ottimi esemplari stampati, con la tavola di tutte le rime del canzoniere ridotte coi versi interi sotto le lettere vocali. Venezia, *Bortoli*, 1747.

12<sup>o</sup>. pp. lxxxiv, 623. Frontispiece (portraits) included in the pagination. Hortis, 165.

**1748.** Rime di mess. Francesco Petrarca riscontrate e corrette sopra ottimi testi a penna coll'aggiunta delle varie lezioni e d'una nuova vita dell'autore. Firenze, *Stamperia all' insegna d' Apollo*, 1748.

8<sup>o</sup>. portr., pp. liii, 384. Dedication by Luigi Bandini. Hortis, 166. Two copies, one bound by Bauser, the other lacking portrait.

**1751.** Rime di mess. Francesco Petrarca. Venezia, *Remondini*, 1751.

12<sup>o</sup>. frontisp., engr. t.-p., ff. [2], pp. xliii, 372. Hortis, 168.

**1752.** Le rime di m. Francesco Petrarca coi migliori esemplari diligentemente riscontrate e corrette; edizione seconda. Bergamo, *Lancellotti*, 1752.

12<sup>o</sup>. ff. [18], pp. 396. Hortis, 169.

**1753.** Il Petrarca con note date la prima volta in luce ad utilità de' giovani, che amano la poesia. Feltre, *Foglietta*, 1753.

16<sup>o</sup>. ff. [8], pp. 319, ff. [6]—pp. 340, lxxii. What is properly the second volume has no title-page. The notes are by the canon Sebastiano Pagello, and this is therefore known as the Pagello edition. Hortis, 170.

**1755.** Rime di mess. Francesco Petrarca. Venezia, *Remondini*, 1755.

12<sup>o</sup>. frontisp., engr. t.-p., ff. [2], pp. xliii, 378. Hortis, 173.

**1756.** Le rime del Petrarca brevemente esposte per Lodovico Castelvetro. Venezia, *Zatta*, 1756.

2 v. 1. 4<sup>o</sup>. Contents: — Vol. i, bastard title, frontisp., t.-p., dedic., engr. sonnet, prefazione (pp. v-xvj), portrs. Vita del Petrarca scritta da L. Beccadelli (pp. i-lxxx), Rime (pp. 1-549), errori, etc. (pp. 550-557); ii, bastard title, t.-p., avviso (pp. vii-viii), portrs., lettera di B. Peruzzi (pp. ix-xii), privilegio (p. xiii), dichiarazione de' rami (pp. xiii-xvii), Rime (pp. 1-504), indice (pp. 505-512), giunta (pp. 513-548), catalogo di molte edizioni (pp. 549-615). Known as the Zatta edition. Two copies, one on very large, heavy paper, in Italian full calf binding of the last century; the other on ordinary paper. Hortis, 174. See Appendix ii.

**1759.** Le rime di Francesco Petrarca riscontrate co i testi a penna della libreria estense, e co i fragmenti dell' originale d'esso poeta; s'aggiungono le considerazioni rivedute e ampliate d'Alessandro Tassoni, le annotazioni di Girolamo Muzio, e le osservazioni di Lodovico Antonio Muratori, bibliotecario del sereniss. sig. Duca di Modena; all' illustrissimo ed eccellentissimo sig. Antonio Rambaldo . . . terza edizione, accresciuta nel fine d'una giunta, d'alcune composizioni del medesimo Petrarca, e d'altri autori. Venezia, *Vizzieri*, 1759.

4<sup>o</sup>. pp. xxiv, 728. The fourth (called third) Tassoni-Muzio-Muratori edition. Hortis, 175. Two copies, one bound by Bauser.

**1762.** Le rime di Francesco Petrarca riscontrate co i testi a penna della libreria estense, e co i fragmenti dell' originale d'esso poeta; s'aggiungono le considerazioni rivedute e ampliate d'Alessandro Tassoni, le annotazioni di Girolamo Muzio, e le osservazioni di Ludovico Antonio Muratori, bibliotecario del serenissimo signor duca di Modena. Modena, *Soliani*, 1762.

4<sup>o</sup>. ff. [2], pp. xxiv, 568. The fifth Tassoni-Muzio-Muratori edition. Hortis, 176.

**1768.** Le rime di Francesco Petrarca. Parigi, *Prault*, 1768.

2 v. 12<sup>o</sup>. Vol. i, portr., engr. t.-p., pp. cliv, f. [1], pp. 211; ii, engr. t.-p., pp. 324, ff. [2]. Hortis, 178. Two copies.

**1774.** Le rime del Petrarca . . . Dresda, *Walther*, 1774.

8<sup>o</sup>. pp. xxiv, 456. The title-page has engraved portraits of Petrarch and Laura, with their respective names above the heads. Hortis, 179.

**1775.** Le rime di m. Francesco Petrarca riscontrate con ottimi esemplari stampati, con la tavola di

tutte le rime del canzoniere ridotte coi versi interi sotto le lettere vocali. Venezia, *Bortoli*, 1775.  
120. pp. lxxxiv, 623. Frontispiece (portrait) included in the Roman pagination. Hortis, 180.

**1776.** Rime di mess. Francesco Petrarca. Basano, *Remondini*, 1776.  
120. pp. 405. Hortis, 181.

**1778.** Le rime di Francesco Petrarca. Londra, 1778.  
2 v. 120. Vol. i., portr., engr. t.-p., pp. xxiv, 343; ii., engr. t.-p., pp. 300. The date is indistinctly engraved, and is often mistaken for 1775 or 1776. The edition was really printed at Leghorn (*Masi*). Hortis, 182.

**1784.** Francesco Petrarca. Venezia, *Zatta*, 1784.  
2 v. 80. Vol. i., f. [1], pp. 5-366, f. [1]; ii., f. [1], pp. 5-328. Belongs, according to Hortis, 184, to the series, *Parnaso italiano ovvero raccolti de poeti classici italiani*, edited by the abbé Andrea Rubbi.

**1784.** Le rime di Francesco Petrarca. Londra, 1784.  
2 v. 240. Vol. i., portr., ff. [2], pp. xlviii, 210; ii., ff. [2], pp. 212. Printed in Leghorn. Hortis, 185.

**1785.** Le rime di mess. Francesco Petrarca; edizione riscontrata colla Cominiana dell'anno 1732, e che porta in fronte il compendio della vita del poeta, il suo testamento, l'albero gentilizio di sua famiglia, ec. Venezia, *Zatta*, 1785.  
2 v. 80. Vol. i., pp. xxviii, [3]-368; ii., pp. 328. Hortis, 186.

**1786.** Le rime di Francesco Petrarca. Orleans, *Jacob*, 1786.  
2 v. 180. Vol. i., portr., ff. [2], pp. xxxii, 216; ii., ff. [2], pp. 228. Hortis, 188.

**1787.** Il Petrarca, con note brevissime, ma bastevoli per l'intelligenza del testo. Orleans, *Courte de Villeneuve*, 1787.  
80. pp. 495. *Bibliothèque des meilleurs poètes italiens*, seizième vol. Hortis, 189.

**1787.** Due opuscoli del dottor Gio. Agostino Zeviani, il primo intitolato Metastasio maestro, l'altro del canto ed ornamento poetico lirico italiano, con l'indicazione delle più eccellenti bellezze del Petrarca; unitevi tutte le sue rime ed anco il rimario cò versi interi alle sue lettere. Verona, *Moroni*, 1787.  
2 v. 80. Contents:—Vol. i., frontisp., engr. t.-p.; Lo stampatore a chi legge, p. [1]; privilegio, p. [ii]; dialogo, pp. iii-xiv; Del canto e dell'ornamento poetico lirico italiano, pp. xv-xiii; Vita del Petrarca da L. Beccatelli, pp. xliii-xcvi; Compendio della vita del Petrarca fatto da signori giornalisti d'Italia, pp. cxix-cxxxiv; Sonetti e canzoni, pp. [1]-276; indice, pp. 277-290; ii., Trionfi, pp. [1]-65; giunta, pp. [67]-124; indice delle rime, pp. 125-127; tavola di tutte le rime, pp. 128-388. Hortis, 190.

**1789.** Le rime di Francesco Petrarca. Parigi, *Delalain*, 1789.  
2 v. 120. Vol. i., portr., engr. t.-p., pp. cxxxviii, 211; ii., engr. t.-p., pp. 319. Hortis, 193.

**1797.** Francesco Petrarca. Venezia, *Valle*, 1797.  
2 v. 80. Vol. i., f. [1], pp. 5-366, f. [1]; ii., f. [1], pp. 5-326. Hortis, 199.

**1798.** Rime di mess. Francesco Petrarca. Basano, *Remondini*, 1798.  
120. pp. 404. Hortis, 200.

**1799.** Rime di Francesco Petrarca. Parma, *Tipi Bodoniani*, 1799.  
2 v. 1. f0. Vol. i., f. [1], pp. lxiv, 365; ii., f. [1], pp. viii, 330. Hortis, 201.

**1799.** Rime di Francesco Petrarca. Parma, *Tipi Bodoniani*, 1799.  
2 v. 80. Vol. i., pp. xxxiv, 373; ii., pp. xvii, 352. Hortis, 202.

**1799.** Le rime di Francesco Petrarca tratte da' migliori esemplari, con illustrazioni inedite di Lodovico Beccadelli. Verona, *Giuliani*, 1799.

2 v. 80. Vol. i., pp. xxxi, 112, 338; ii., f. [1], pp. 288. Hortis, 203. Two copies.

**1805.** Le rime di m. Francesco Petrarca illustrate con note dal p. Francesco Soave c. r. s., professore di filosofia nell' università di Pavia. Milano, *Classici italiani*, 1805.

2 v. 80. Vol. i., 2 portrs., pp. cxii, 283; ii., pp. 348, f. [1]. Hortis, 205. Three copies, one on heavy paper.

**1805.** Rime di Francesco Petrarca. Pisa, *Società letteraria*, 1805.

2 v. 1. f0. Vol. i., portr., pp. viii, xxii, 352; ii., pp. 368. Hortis, 207. Bound by Gruel.

**1806.** Le rime di Francesco Petrarca riscontrate e corrette sopra i migliori esemplari; s'aggiungono le varie lezioni, le dichiarazioni necessarie, ed una nuova vita dell' autore, più esatta delle antecedenti da C. L. Fernow. Jena, *Frommann*, 1806.

2 v. 120. Vol. i., pp. lv, 349; ii., ff. [3], pp. 361, f. [1]. *Raccolta di autori classici italiani, poeti*, tomi iv., v. Hortis, 209.

**1806-7.** Rime di mess. Francesco Petrarca. Roma, *Poggiali*, 1806-7.

2 v. 80. Vol. i., 1806, pp. 264; ii., 1807, pp. 240. Hortis, 210, where only the first date is mentioned.

**1809-10.** Rime del Petrarca. Venezia, *Picotti*, 1809-10.

2 v. 40. Vol. i., 1809, pp. xv, 355; ii., 1810, pp. xxviii, 318. Heavy paper. Hortis, 213.

**1811.** Le rime di messer Francesco Petrarca; edizione formata sopra quella di Comino del 1732. Venezia, *Vitarelli*, 1811.

2 v. 160. Vol. i., portr., ff. [2], pp. xxx, bl. ff., pp. 357; ii., pp. 312. Hortis, 214.

**1811.** Le rime di Francesco Petrarca, illustrate di note da varj comentatori scelte ed abbreviate da Romualdo Zotti. Londra, *Bulmer*, 1811.

3 v. 120. Vol. i., portr., pp. viii, 505; ii., f. [1], pp. 380; iii., portr., f. [1], pp. 378, f. [1]. Known as the Zotti edition. The third vol. has a change of title: *Dissertazione storica e critica sulla vita di Francesco Petrarca, e su quella di madonna Laura, contro una ipotesi storica dell' abate de Sade, volume terzo*. This volume contains a Vita del Petrarca (pp. 1-105), the Latin text of the Testament (pp. 106-117), Riflessioni del cav. Tiraboschi sopra la vita di Francesco Petrarca scritta dall' abate de Sade (pp. 118-153), Riflessioni intorno a madonna Laura ossia dissertazione su d'una ipotesi storica del sig. abate de Sade (pp. 154-295), Giunta di alcune composizioni di F. Petrarca (pp. 297-354), Sommario cronologico della vita del Petrarca (pp. 355-362), and the Latin text of the letter to posterity (pp. 363-378). The *Riflessioni intorno a madonna Laura* are drawn from the *Historical and critical essay*, and the *Dissertation on an historical hypothesis of the abbe de Sade* of Lord Woodhouselee (A. F. Tylor). Hortis, 216.

**1812.** Le rime di Francesco Petrarca tratte da' migliori esemplari; nuova edizione nella quale si è adoperato il modo più semplice di notare le voci coll' accento di prosodia. Avignone, *Seguin*, 1812.

2 v. 120. Vol. i., ff. [2], pp. [vii]-xv, 209; ii., pp. 220. Hortis, 217.

**1813.** Rime di mess. Francesco Petrarca cò' migliori esemplari diligentemente riscontrate e corrette. Roma, *De Romanis*, 1813.

180. portr., pp. xxxvi, 431. Hortis, 219.

**1814.** Le rime di Francesco Petrarca disposte secondo l'ordine de' tempi in cui vennero scritte. Venezia, *Vitarelli*, 1814.

2 v. 80. Vol. i., pp. 435; ii., pp. 244, f. [1]. Hortis, 221.

**1817.** Rime di Francesco Petrarca. Pisa, *Vistri*, 1817.

2 v. 160. Vol. i., 2 portrs., pp. xxx, bl. ff., pp. 359; ii., f. [1], pp. xii, 298. *Collezione di poeti classici italiani*, xiv-xv. Hortis, 227.

**1819.** Le rime di Francesco Petrarca. Padova, *Crescini*, 1819.

3 v. 80. Vol. i., ff. [6], pp. 5-509; ii., pp. 463; iii., pp. 232, cvi. Hortis, 231.

**1819-20.** Le rime del Petrarca. Padova, *Tipografia del Seminario*, 1819-20.

2 v. 1.<sup>40</sup>. Vol. i., 1819, pp. lix, 375, 4 pl.; ii., 1820, ff. [2], pp. 444, ff. [2]. 5 pl. Large-paper copy of the original edition by Antonio Marsand. Hortis, 232.

**1820.** Le rime del Petrarca. Livorno, *Masi*, 1820.

2 v. 80. Vol. i., portr., ff. [4], pp. xlvii, 362; ii., portr., pp. xii, 243. Hortis, 234.

**1820.** Rime del Petrarca, con note. Venezia, *Orlandelli*, 1820.

2 v. 160. Vol. i., portr., pp. xv, 351; ii., portr., ff. [3], pp. 355. *Collezione dei poeti classici italiani*. Hortis, 235. Two copies, one on thick paper.

**1820.** Le rime di messer Francesco Petrarca pubblicate da A. Buttura. Parigi, *Lefevre*, 1820.

3 v. 160. Vol. i., portr., pp. xvi, 192; ii., portr., pp. 192; iii., pp. 240. *Biblioteca poetica italiana scelta e pubblicata da A. Buttura*, tomi iv.-vi. Hortis, 237. Two copies.

**1820.** Rime di messer Francesco Petrarca. Prato, *Fannini*, 1820.

2 v. 80. Vol. i., pp. 239; ii., pp. 238. Hortis, 238.

**1820.** Le rime di messer Francesco Petrarca; edizione formata sopra quella di Rovillo del 1574, con aggiunte indicate nel seguente avviso. Venezia, *Molinari*, 1820.

2 v. 80. Vol. i., portr., ff. [5], pp. xxviii, 356; ii., pp. 315. Hortis, 239. Three copies.

**1821.** Rime di F. Petrarca col commento di G. Biagioli. Parigi, *presso l'editore [Dondey-Dupré]*, 1821.

2 v. 80. Vol. i., ff. [4], pp. xxxvi, 831; ii., ff. [2], pp. 564. Bound in 3 vols. The original edition with the commentary of Biagioli. Hortis, 241. An additional volume, uniform in style, and under the same editorship, contains the *Rime di Michelagnolo Buonarroti il vecchio*. See *Buonarroti*.

**1821.** Le rime di Francesco Petrarca. Brescia, *Beltoni*, 1821.

2 v. 120. Vol. i., portr., pp. lxxii, 335; ii., portr., pp. 291. Hortis, 242. Bound together.

**1821.** Le rime del Petrarca con tavole in rame ed illustrazioni. Firenze, *Ciardetti*, 1821.

2 v. 80. Vol. i., pp. xlviii, 366, bl. lf., ff. [5], 4 pl.; ii., pp. 483, f. [1], 5 pl. Printed on blue paper. Hortis, 243.

**1821-22.** Le rime di Francesco Petrarca corrette sopra i testi migliori; si aggiungono le considerazioni rivedute e ampliate di Alessandro Tassoni, le annotazioni di Girolamo Muzio, e le osservazioni di Lodovico Antonio Muratori; prima edizione romana. Roma, *De Romanis*, 1821-22.

2 v. 80. Vol. i., 1821, frontisp., pp. xxxv, 543; ii., 1822, pp. 412. The sixth edition. Hortis, 245.

**1822.** Le rime del Petrarca con brevi annotazioni. Firenze, *Molini*, 1822.

12<sup>mo</sup>. frontisp., engr. t.-p., pp. xxxiii, 496, f. [1]. Hortis, 246.

**1822.** Le rime del Petrarca con tavole in rame ed illustrazioni. Firenze, *Ciardetti*, 1822.

4 v. 120. Vol. i., pp. 216, f. [1], 3 pl.; ii., pp. 222, f. [1], 1 pl.; iii., pp. 279, 5 pl.; iv., pp. 177. Hortis, 247.

**1822.** Le rime del Petrarca . . . Londra, *Pickering*, 1822.

48<sup>vo</sup>. portr., engr. t.-p., ff. [2], pp. 237, ff. [5]. One of the well-known Pickering diamond classics. Hortis, 249.

**1823.** Rime di Francesco Petrarca col commento di G. Biagioli. Milano, *Silvestri*, 1823.

2 v. 80. Vol. i., portr., t.-p., pp. [v]-lii, 352; ii., pp. xii, 688, f. [1]. Hortis, 250. Two copies, one on large paper.

**1824.** Le rime di messer Francesco Petrarca. Milano, *Beltoni*, 1824.

2 v. 80. Vol. i., pp. vii, 343; ii., pp. 283. *Classica biblioteca italiana antica e moderna*. Hortis, 251.

**1825.** Le rime di Francesco Petrarca. Milano, *Beltoni*, 1825.

2 v. 160. Vol. i., pp. xxvi, 190; ii., pp. 190. *Biblioteca portatile latina, italiana e francese*. Hortis, 252.

**1825.** Rime del Petrarca, con note. Torino, *Alliana*, 1825.

80. pp. xxxii, 459. On the cover, *Edizione prima Torinese*. The preface is signed Luigi Cibrario. Copy imperfect, lacking signature 6, pp. 81-96. Hortis, 253.

**1826.** Le rime del Petrarca; secondo l'edizione di Marsand, con tavole e illustrazioni. Firenze, *Pagni*, 1826.

4 v. 240. Vol. i., pp. 212, 3 pl.; ii., pp. 228, 1 pl.; iii., pp. 239, 4 pl.; iv., pp. 239, 1 pl. Hortis, 255.

**1826.** Rime di Francesco Petrarca colla interpretazione composta dal conte Giacomo Leopardi. Milano, *Stella*, 1826.

2 v. 160. Vol. i., pp. 501; ii., pp. [505]-971. Hortis, 256.

**1826.** Rime di Francesco Petrarca. Milano, *Classici italiani*, 1826.

2 v. 100. Vol. i., portr., pp. lxx, 366; ii., pp. 308. *Raccolta di poeti classici italiani antichi e moderni*, vol. xlii.-xliiii. Hortis, 257.

**1826.** Il parnasso italiano ovvero: i quattro poeti celeberrimi italiani: La divina commedia di Dante Alighieri; Le rime di Francesco Petrarca; L'Orlando furioso di Lodovico Ariosto; La Gerusalemme liberata di Torquato Tasso; edizione giusta gli ottimi testi antichi, con note storiche e critiche . . . ornata di quattro ritratti secondo Raffaello Morghen. Lipsia, *Fleischer*, 1826.

4<sup>to</sup>. frontisp., f. [1], pp. xii, xxiii, columns 236, pp. vii, columns 160, pp. vii, columns 644, pp. xvi, columns 250, ff. [47]. Petrarca follows Dante, making pp. vii, columns 160. The Italian dedication of the volume to Goethe is signed Adolfo Wagner. Bound by Bauser. Hortis, 262.

**1826-27.** Rime di Francesco Petrarca col commento del Tassoni, del Muratori, e di altri. Padova, *Minerva*, 1826-27.

2 v. 80. Vol. i., 1826, pp. cxxi, f. [1], pp. [1]-320, ff. [2], pp. 321-786; ii., 1827, ff. [2], pp. [1]-445, f. [1], pp. [446]-745, f. [2]. The seventh Tassoni-Muzio-Muratori edition. Hortis, 260.

**1827.** Parnaso classico italiano contenente Dante, Petrarca, Ariosto e Tasso. Padova, *Minerva*, 1827.

4<sup>to</sup>. ff. [4], pp. viii, 140, vii, 104, bl. lf., f. [1], pp. xi, 368, f. [1], pp. vii, 136. Each author is separately pagged, the Petrarch pagination being vii, 104. Editor, Angelo Sicca. Hortis, 264.

**1827.** Rime di Francesco Petrarca. Firenze, *Borghesi*, 1827.

2 v. 160. Vol. i., portr., ff. [2], pp. 7-266; ii., ff. [2], pp. [7]-290. Hortis, 263.

**1829.** Rime del Petrarca, secondo la lezione del professore Antonio Marsand. Padova, *Minerva*, 1829.

2 v. 120. Vol. i., ff. [4], pp. xxii, f. [1], pp. 436, f. [1]; ii., ff. [2], pp. 357, bl. lf., pp. 264, ff. [2]. Hortis, 266.

**1829-30.** Biblioteca portatile del viaggiatore; volume primo; Dante, Petrarca, Ariosto, Tasso. Firenze, *Passigli*, 1829-30.

80. ff. [4], pp. [5]-835, f. [1]. Not included in the count are a portrait and an engraved title-page to each author, making 8 pl. in all. The Dante engraved title-page is dated 1828, the printed title-page 1829. Both the Petrarch title-pages are dated 1829, those of Ariosto 1829, and those of Tasso 1830. The printed Petrarch title is, *Rime di messer Francesco Petrarca con brevissime illustrazioni di G. B.*, Firenze, *Passigli*, 1829. Portr., engr. t.-p., pp. [257]-384. The initials represent the name of Giuseppe Borghi (see Ferrazzi, p. 144). Hortis, 270.

**1830.** Le rime di messer F. Petrarca, le Stanze e l'Orfeo del Poliziano, con note di diversi; per diligenza e studio di Antonio Buttura. Parigi, *Baudry*, 1830.

2 v. 80. Vol. i., t.-p., pp. [v]-xxx, f. [1], pp. 442, f. [1]; ii., ff. [2], pp. 373, f. [1]. *I quattro poeti italiani e il Poliziano*, vol. iii, iv. Hortis, 271.

**1831-32.** Il canzoniere di Francesco Petrarca. Venezia, *Antonelli*, 1831-32.

2 v. 640. Vol. i., 1831, portr., pp. xvi, 254; ii., 1832, f. [1], pp. 329. *Parnaso classico italiano*, tom. iii, iv. Hortis, 273, where only the date 1831 is given.

**1832.** Parnaso italiano; volume primo: Dante, Petrarca, Ariosto, Tasso. Venezia, *Antonelli*, 1832.



80. ff. [3], columns [xvii.]—xxx., f. [1], columns [5]—336, ff. [2], columns [ix.]—xiv., f. [1], columns [5]—310, ff. [2], columns [ix.]—xxx., 786, ff. [3], columns [ix.]—xxxii., f. [1], columns [5]—326, f. [1]. There are an engraved general title, 3 illustrations to the *Divina commedia*, and a portrait preceding the text of each author—making 7 plates not included in the above count. To each author there is a separate title-page (included in the count), the second one reading: *Il canzoniere di Francesco Petrarca*, Venezia, *Antonelli*, 1832. f. [1], portr., f. [1], columns [ix.]—xiv., f. [1], columns [5]—292, f. [1], columns [297]—310. The Ariosto title-page is dated 1832, and the Tasso title-page 1834. Hortis, 277, under the dates 1833—34.

**1832.** *Il canzoniere di Francesco Petrarca*. Venezia, *Antonelli*, 1832.

80. portr., ff. [2], columns [ix.]—xiv., f. [1], columns [5]—310. Separate reprint from the preceding *Parnaso italiano*, Venezia, 1832.

**1832.** *Le rime del Petrarca con note letterali e critiche del Castelvetro, Tassoni, Muratori, Alfieri, Ginguené, ec., ec., scelte, compilate ed accresciute da Carlo Albertini da Verona*. Firenze, *Ciardetti*, 1832.

2 v. 80. Vol. i., f. [1], pp. [v]—cxxxiv, 367; ii., ff. [2], pp. 7—348, cliv. Hortis, 275.

**1833.** *Biblioteca portatile del viaggiatore, volume primo: Dante, Petrarca, Ariosto, Tasso*. Firenze, *Borghesi*, 1833.

80. ff. [4], pp. [5]—833, f. [1], 8 pl. The four engraved title-pages are all dated 1832, while all the printed ones bear the date of 1833. The Petrarch title is *Rime di messer Francesco Petrarca con brevissime illustrazioni di G. B.*, Firenze, *Borghesi*, 1833. Portr., engr. t.-p., pp. [257]—384. See the edition of 1829—30. Hortis, 274, where it is entered under 1832.

**1833.** *I quattro poeti italiani con una scelta di poesie italiane dal 1200 sino a' nostri tempi; pubblicati da A. Buttura*. Parigi, *Lefèvre*, 1833.

1. 80. frontisp., pp. ix, f. [1], pp. 751. *Le rime di messer Francesco Petrarca*, pp. [113]—203. Hortis, 276.

**1836.** *I quattro poeti italiani con una scelta di poesie italiane dal 1200 sino a' nostri tempi; pubblicati secondo l'edizione del 1833 da A. Buttura*. Parigi, *Lefèvre*, 1836.

1. 80. frontisp., ff. [2], pp. v, f. [1], pp. 903. *Le rime di messer Francesco Petrarca*, pp. [137]—243. Hortis, 280.

**1836.** *Le rime di messer F. Petrarca, le Stanze e l'Orfeo del Poliziano con note di diversi*. Parigi, *Baudry*, 1836.

2 v. 80. Vol. i., portr., pp. xxx, f. [1], pp. 442, f. [1]; ii., ff. [2], pp. 373, f. [1]. *Collezione de' migliori autori italiani antichi e moderni*, vol. vi., vii. Bound by Bauser. Hortis, 281.

**1837.** *Le rime di Francesco Petrarca colle note letterali e critiche del Castelvetro, Tassoni, Muratori, Alfieri, Biagioli, Leopardi, ed altri, raccolte, ordinate ed accresciute da Luigi Carrer*. Padova, *Minerva*, 1837.

2 v. 80. Vol. i., pp. cxxi, f. [1], pp. 786, f. [1]; ii., ff. [2], pp. 765, f. [1]. With the book-plate of A. Schopenhauer and a few ms. notes by him. Hortis, 282.

**1838—40.** . . . *I quattro poeti italiani coi migliori commenti antichi e moderni e con l'ornamento di XI incisioni* . . . Firenze, *Passigli*, 1838—40.

1. 80. ff. [2], pp. vi, f. [1], pp. 738, f. [1]—ff. 3, pp. [747]—1552, 12 pl. Bound in two vols., the first containing Dante. Each author is preceded by a printed and an engraved title, except that Dante has only the engraved one. The Petrarch printed title reads: *Le rime di Francesco Petrarca con l'interpretazione di Giacomo Leopardi da lui corretta e accresciuta per questa edizione alla quale si sono uniti gli argomenti di A. Marsand e altre giunte*, Firenze, *Passigli*, 1839. Engr. t.-p., ff. [3], pp. [747]—927, 1 pl. (besides the engraved title). The title-pages to Ariosto and Tasso are dated 1840. Hortis, 286, giving only the Petrarch title under 1839.

**1839.** *Rime di Francesco Petrarca* . . . Venezia, *Tipi del Gondoliere*, 1839.

120. pp. xvi, 380. *Biblioteca classica italiana di scienze, lettere ed arti disposta e illustrata da Luigi Carrer; classe x.—xv.* Hortis, 285.

**1840.** *Rime del Petrarca secondo la lezione del*

professore Antonio Marsand. Mantova, *Negretti*, 1840.

2 v. 80. Vol. i., portr., ff. [2], pp. xii, 310; ii., portr., ff. [2], pp. 260. *Scelte parnaso antico*. Copy on thick paper. Hortis, 288. Bound by Bauser.

**1840—42.** . . . *I quattro poeti italiani coi migliori commenti antichi e moderni e con l'ornamento di XII incisioni; seconda edizione* . . . Firenze, *Passigli*, 1840—42.

1. 80. f. [1], engr. t.-p., ff. [2], pp. vi, f. [1], pp. 738, f. [1]—ff. [4], pp. [747]—1552, 12 pl. (incl. engr. t.-pages). Bound in two volumes, with separate title-pages. These title-pages are distinguished by the words, *Volume unico, parte prima*, and *Volume unico, parte seconda*. The engraved title-pages preceding the different authors still retain the dates of the first edition. In the first part, following the title-pages, is found an introduction, *Al discepolo lettore*, in reference to the texts of the two parts, which is absent from the copy of the first edition described above. Petrarch, f. [1], engr. t.-p., ff. [3], pp. [747]—927. Hortis, 292, with the dates 1840—1844.

**1841.** *Le rime di Francesco Petrarca con l'interpretazione di Giacomo Leopardi da lui corretta e accresciuta per questa edizione alla quale si sono uniti gli argomenti di A. Marsand e altre giunte*. Napoli, *Cioffi*, 1841.

4<sup>ta</sup>. pp. ix, [10]—242. Thick paper. Two copies. Not in Hortis.

**1842.** *Il canzoniere di Francesco Petrarca con indici*. Lione, *Cormon*, 1842.

320. pp. xiii, [14]—416. Hortis, 295.

**1844.** *Il canzoniere di Francesco Petrarca con brevi annotazioni di L. Carrer*. Venezia, *Tasso*, 1844.

120. pp. xxiii, [7]—360. *Biblioteca di opere classiche antiche e moderne*. Hortis, 297, where the number of pages is given as 382. The above copy is, however, complete.

**1845.** *I quattro poeti italiani con apposite prefazioni e commenti di Paolo Emiliani-Giudici*. Firenze, *Società editrice fiorentina*, 1845.

40. ff. [4], pp. 969, f. [1]. Petrarch, le Rime, pp. [307]—437. Not in Hortis.

**1847.** *Le rime di Francesco Petrarca*. Firenze, *Poligrafia italiana*, 1847.

120. pp. xii, 312. Hortis, 300.

**1847.** *Rime del Petrarca secondo la lezione di Antonio Marsand con varianti ed emendazioni*. Padova, *Secca*, 1847.

160. pp. xxx, f. [1], pp. 352. Hortis, 302.

**1851.** *Le rime di Francesco Petrarca*. Prato, *Torni*, 1851.

320. portr., ff. [3], pp. 452. Not in Hortis. Bound by Bauser.

**1854.** *Rime di Francesco Petrarca con l'interpretazione di Giacomo Leopardi migliorata in varj luoghi la lezione del testo, e aggiuntovi nuove osservazioni per cura dell'editore; quarta edizione*. Firenze, *Le Monnier*, 1854.

80. ff. [2], pp. xi, 447. Hortis, 309. Two copies.

**1858.** *I quattro poeti italiani: Dante, la divina commedia, col commento di G. Biagioli; Petrarca, le rime; Ariosto, l'Orlando furioso, con dichiarazioni di G. A. Barotti e di altri; e Tasso, la Gerusalemme liberata; con discorsi di Paolo Emiliani-Giudici; edizione curata da Gabriele de Stefano*. Napoli, *Rossi-Romano*, 1858.

2 v. 80. Vol. i., ff. [2], pp. lxxv, 527, 3 pl.; ii., ff. [2], pp. xxii, 624, f. [1]. Petrarch, vol. ii., pp. xxii, 109. Not in Hortis.

**1859.** *Rime di Francesco Petrarca con l'aggiunta di centoquattordici sonetti e una canzone inediti*. Torino, *Unione tipografico-editrice*, 1859.

80. pp. 408. *Nuova biblioteca popolare*. Hortis, 322.

**1866.** *Le rime di Francesco Petrarca secondo l'edizione e col proemio di Antonio Marsand; aggiuntevi le memorie sulla vita del poeta, i saggi di*

Ugo Foscolo, le dichiarazioni de' migliori commentatori, etc. Parigi, *Didot*, 1866.

12<sup>vo</sup>. ff. [2], pp. 507. Not in Hortis.

**1867.** Rime di Francesco Petrarca con l'interpretazione di Giacomo Leopardi, migliorata in varj luoghi la lezione del testo, e aggiuntovi nuove osservazioni per cura dell'editore; sesta impressione. Firenze, *Le Monnier*, 1867.

8<sup>vo</sup>. ff. [2], pp. xi, 447. Not in Hortis.

**1870.** Le rime di Francesco Petrarca col commento di Giuseppe Bozzo. Palermo, *Amenta*, 1870.

2 v. 8<sup>vo</sup>. Vol. I., portr., ff. [2], pp. xi, 392; ii., ff. [3], pp. [5]-431. Hortis, 331.

**1870.** Le rime di Francesco Petrarca. Firenze, *Barbèra*, 1870.

32<sup>vo</sup>. portr., f. [1], pp. 511. Not in Hortis. Two copies.

**1871.** Rime di Francesco Petrarca con scelte poesie liriche di scrittori anteriori al Petrarca. Milano, *Guigoni*, 1871.

16<sup>vo</sup>. pp. 424. Not in Hortis.

**1871.** Rime di Francesco Petrarca con scelte poesie liriche di scrittori anteriori al Petrarca. Milano, *Pagnoni*, 1871.

16<sup>vo</sup>. pp. 426. Not in Hortis.

**1876.** Rime di Francesco Petrarca con l'interpretazione di Giacomo Leopardi e con note inedite di Francesco Ambrosoli; 3<sup>a</sup> edizione stereotipa. Firenze, *Barbèra*, 1876.

8<sup>vo</sup>. pp. xvi, 194.

**1877.** Le rime di Francesco Petrarca. Firenze, *Barbèra*, 1877.

32<sup>vo</sup>. portr., f. [1], pp. 511. Bound by Bauser.

**1878.** Rime di Francesco Petrarca con l'interpretazione di Giacomo Leopardi e con note inedite di Eugenio Camerini; 3<sup>a</sup> edizione stereotipa. Milano, *Sonzogno*, 1878.

8<sup>vo</sup>. pp. 454. *Biblioteca classica economica*, n. 26.

**1879.** Le rime di Petrarca. Venezia, *Ongania*, 1879.

2 v. in 1. 128<sup>o</sup>. Vol. i., portr., pp. 354; ii., portr., pp. 230, ff. [3]. The smallest printed edition of the sonnets. At the end of the text, on an unnumbered folio, is this colophon: *Compiuta la riproduzione della stampa dello Zatta 1783 oggi Venezia 20 novembre MDCCCLXXV*; and this folio is followed by the title-page, *Sette sonetti di Francesco Petrarca scoperti e pubblicati da G. Veludo MDCCCLXXV*, followed by three folios of text. The height of the printed text is less than 4 centimeters.

#### c. The Canzoniere (in part).

**1642.** Le rime di m. Francesco Petrarca estratte da vn suo originale. Il trattato delle virtù morali di Roberto re di Gersusalemme. Il tesoretto di ser Brvnetto Latini. Con quattro canzoni di Bindo Bonichi da Siena. In Roma, nella stamperia del Grignani. MDCXLII.

4<sup>to</sup>. ff. [5], pp. xxx, 48. Large paper copy. Hortis, 154.

**1750.** Il trattato delle virtù morali di Roberto re di Gersusalemme; il tesoretto di ser Brunetto Latini; quattro canzoni di Bindo Bonichi da Siena; con alcune rime di m. Francesco Petrarca estratte da un suo originale. . . . Torino, *Stamperia reale*, 1750.

8<sup>vo</sup>. ff. [12], pp. 216. The dedication is by Santi Bruscoli; Petrarca, pp. 140-216. Reprint of the edition of 1642, with a change of title and arrangement. Hortis, 167.

**1818.** Sonetti di Francesco Petrarca. Zwickau, *Schumann*, 1818.

16<sup>vo</sup>. portr., pp. viii, 280. *Biblioteca portatile di classici italiani*, n. 1.

**1818.** Canzoni di Francesco Petrarca. Zwickau, *Schumann*, 1818.

16<sup>vo</sup>. pp. 176 (by error 166). *Biblioteca portatile di classici italiani*, n. 2. Lacks the portrait of Laura. This and the preceding will be found in Hortis, 228.

**1874.** I trionfi di messer Francesco Petrarca riscontrati con alcuni codici e stampe del secolo XV, pubblicati per cura di Crescentino Giannini, socio dell' accademia aretina. Ferrara, *Bresciani*, 1874.

1. 8<sup>vo</sup>. pp. xviii, 88.

**1874.** I trionfi di Francesco Petrarca corretti nel testo e riordinati con le varie lezioni degli autografi e di XXX manoscritti; per cura di Cristoforo Pasqualigo con appendice di varie lezioni al canzoniere. Venezia, celebrandosi il quinto centenario dalla morte del poeta, M.DCCC.LXXIV. *At end*: Finito di stampare oggi 3 Giugno MDCCCLXXIV nella tipografia Grimaldo e c. in Venezia, regnando Vittorio Emanuele II.

4<sup>to</sup>. f. [1], 128 numbered columns, ff. [2]. Esemplare n. 37; with editor's autograph. Hortis, 335.

**1876.** Rime di Francesco Petrarca sopra argomenti storici, morali e diversi; saggio di un testo e commento nuovo col raffronto dei migliori testi e di tutti i commenti a cura di Giosuè Carducci. Livorno, *Vigo*, 1876.

8<sup>vo</sup>. pp. lv, 175. See Appendix ii.

**1880.** Rime di Francesco Petrarca e d'altri del trecento scelte ed annotate dal sac. dott. Gio. Francesia; quarta edizione. Torino, *Tipografia Salesiana*, 1880.

16<sup>vo</sup>. pp. 230.

n. d. Rime scelte di Francesco Petrarca. Monza, *Corbetta*, n. d.

16<sup>vo</sup>. pp. 80. Title on cover: *Rime scelte di Francesco Petrarca secondo i più recenti programmi ministeriali per le scuole liceali*. For other selections from the Canzoniere see: Agrati, C., Emiliani-Giudici, P., Fornaciari, L., Gironi, R., Gobbi, A., Rime di diverse autore, and Sonetti e Canzoni. For various text-readings see Pasqualigo, C. and Scaramelli, L.

#### d. The Canzoniere (translated).

##### IN BOHEMIAN.

**1847.** Frant. Lad. Celakowského spisu básnických knihy šestery. Spisů musejních číslo XXVIII. W Praze, *Kronberg*, 1847.

8<sup>vo</sup>. ff. [5], pp. 404, f. [1]. Also under the title of *Novo-ceská bibliotéka vydávaná nakladem českého Museum. Číslo VIII*. Pages 379-381, 2 Petrarkových sonettů ("From Petrarch's sonnets"), contain Bohemian versions by Celakowsky of the five sonnets, *Stanno, Amor, a veder la gloria nostra; Chi vuol veder quantunque fu natura; Selamantar angeli, o verdi fronde; Quel rosgnuol, che sì soave piagne; and Or hai fatto l'estremo di tua fossa*.

##### IN DUTCH.

**1824.** Rotsgalmen van Mr Willem Bilderdijk . . . Leyden, *Haendlingh*, 1824.

2 v. 8<sup>vo</sup>. Vol. i., ff. [5], pp. 208; ii., ff. [3], pp. 200, ff. [2]. *Zielucht (na Petrarca)*, Dutch version of the sonnet, *Pro piangendo*, i., p. 114; *Zucht der bejammering*—poem suggested by the lines from the *Italia mia* commencing, *Non e questo il terren*, ii., p. 59; *Zinstaal*—verses founded on the lines from the *Trionfo della divinità*, beginning, *O felice colui chi trova il guado*, p. 80.

[1864]. P. C. Hooff's verscheide dichten. [Amsterdam, *Kampen*, 1864?]

8<sup>vo</sup>. pp. 80. Extract from Hooff's *Gedichten, eerste volledige uitgave, gedeeltelijk naar des dichters handschrift, met aantekeningen van P. Leendertz Wz.* (Amsterdam, 1864—). Dutch version of the sonnets *L'alto e novo miracol*, p. 3, and *Se la mia vita*, p. 31; allusion to Petrarch, p. 17.

##### IN ENGLISH.

**1591.** Complaints. Containing sundrie small Poemes of the Worlds Vanitie. Whereof the next Page maketh mention. By Ed. Sp. London. Imprinted for VVilliam Ponsonbie, dwelling in Paules Churchyard at the signe of the Bishop's head. 1591.

s. 4<sup>to</sup>. ff. [91]. Signatures A-23. Includes three additional title-pages, *The teares of the muses*, (London, 1591); *Prosopopeia, or Mother Hubberds tale* (London, 1591); and *Microptomos, or the fate of the butterfly* (London, 1590). The last two ff. contain *The visions of Petrarch, formerly translated*, being a version of the canzone, *Standemi un giorno*. This is the first edition of the *Complaints* of Edmund Spenser.

**1777.** Poems, consisting chiefly of translations from the Asiatick languages, to which are added two essays: I. On the poetry of the Eastern nations; II. On the arts commonly called imitative . . . the second edition. London, *Conant*, 1777.

80. pp. xv, 208. By Sir William Jones (*b.* 1746, *d.* 1794). Contains, pp. 65-74, *An ode of Petrarch, to the fountain of Valchiusa*; pp. 75-87, *Laura, an elegy from Petrarch*.

**1777:** Sonnets and odes, translated from the Italian of Petrarch, with the original text, and some account of his life . . . London, *Davies*, 1777.

80. pp. xxiii, 105, ff. [3]. The editor of the complete English version of the Canzoniere published in one of the Bohn series in 1859, and found in this catalogue under the date of 1859, was unable to ascertain the name of the translator of the sonnets and canzoni contained in the work here cited, which he accordingly quotes as the "Anonymous 1777 edition." This volume, as will be seen by reference to the proper place, was reprinted in London, 1808, by an association of booksellers—of which J. Miller, Chancery Lane, was the head—with apparently no change except a new preface ("advertisement") dated January 1. In the same year the same association of booksellers published another version of a somewhat larger collection of sonnets and canzoni, by "the translator of Catullus," with a preface dated August 1. The reprint of the 1777 book and the publication of a new book with a very similar title, by the same publishers in the same year, have led to a good deal of confusion, which the bibliographers have done their best to aggravate. It is proper to remember that two differing versions are in question, one originally published in 1777 (the "1777 version"), which was reprinted in 1808, and the other first appearing in 1808 (the "1808 version"). In the book itself there is no clue to the authorship of the 1777 version; whereas, on the title-page of the 1808 version, it is stated to be by "the translator of Catullus." As to the 1777 version, it is not cited at all by Watt (*Bibliotheca Britannica*). Lowndes cites it (Bohn edition, sub *Petrarcha*), but without any remark, and knows nothing of the 1808 reprint. Neither the Bodleian catalogue nor the Advocates' catalogue has it. The editor of the Bohn volume, as has been said, speaks of it, both in *Notes and Queries* (2d series, vol. v., p. 148) and in his complete edition, as the anonymous 1777 translation. Its authorship seems never to have been even surmised.

As to the 1808 version, Watt gives it, under the name of that person, as by George Frederick Nott, D.D., "late fellow of All Souls college, Oxford." Under *Petrarcha* (vol. ii.) he simply cites the title. Lowndes (ii., p. 1708), under the name of G. F. Nott, D.D., says: "This Dr. Nott was prebend of Winchester and tutor to Princess Charlotte. He translated Catullus, some of the sonnets of Petrarch, and Joannes Secundus, and edited Surrey and Wyatt's poems." Under *Petrarcha* (iii., p. 1842) the version is cited and "Geo. Fred. Nott, D.D.," given as the author. Under *Catullus*, the translation of 1795 (2 v.) is said to be "by Dr. Nott." The Bodleian catalogue gives, under *Petrarcha* (v. iii.), the title of the 1808 version and, in parenthesis, the name of "Geo. Nott" as the translator. In its supplementary volume it corrects this, repeats the title, and gives "J. Nott" as the author, showing that Bodley's librarian, at least, had discovered the blunder, which seems to have originated with Watt. He might have done this by a mere study of his own catalogue, for, in the first volume, under *Catullus*, the translation of that poet published in 1795 was credited to "J. Nott"; and, of course, if J. Nott was "the translator of Catullus," then Geo. Nott could not be the translator of the 1808 version of Petrarch.

Now for the real state of the case, so far as it can at present be given. In 1826 there died at Bristol, England, John Nott, M. D. (*b.* 1751), for several years the physician in charge of the Hotwells, Bristol; a great traveller, having spent long periods on the Continent, and having been to India and China. Immediately after his death a long obituary appeared in the *Bristol Journal*, copied into the *Gentleman's Magazine*, and thence into the *Annual Biography* (vol. xi., pp. 475-477). In the course of this obituary, among the names of those who attended the funeral is given that of "the Rev. Dr. Nott." Further on the obituary writer presents the reader with a list of the publications of Dr. John Nott, evidently made out with some care, the treatises being arranged chronologically. In this list are found the Petrarch version of 1777, the Catullus translation of 1795, and the Petrarch version of 1808, no mention, however, being made of the 1808 reprint of the 1777 edition. The "Rev. Dr. Nott" who was present at the funeral, as will be seen hereafter, was the Rev. George Frederick Nott, D.D., whom Watt cites as the translator of Catullus, and to whom Lowndes ascribes both the version of Catullus and the 1808 one of Petrarch. It is more than probable that he himself furnished the list of Dr. John Nott's publications to the writer of the obituary. At the close of the notice the following statement is made: "Besides these published works, Dr. Nott supplied many valuable articles to the *Gentleman's Magazine*, and other literary and medical journals. Previous to his last illness

he had finished a complete translation of Petrarch's Sonnets, Canzoni, and Triumphs, with copious notes, as well historical as critical and explanatory, with a life and a dissertation on the genius of Petrarch; which translation, had his life been spared, it was his intention to have published. We hope that so interesting a work, which was the result of many years' labor and investigation, will not be eventually lost to the public." Thus this evidence goes to show that Dr. John Nott was the author of both the 1777 and the 1808 versions.

In the *Gentleman's Magazine* for 1842 (new series, vol. xvii., January, pp. 106-107) is an obituary of the Rev. George Frederick Nott, born 1768, and died just before the end of 1841. In it is stated that he was "nephew to John Nott, M. D., of Bristol Hotwells, author of translations from Petrarch, Catullus, etc.," and, further on, that "of Dr. John Nott, Dr. G. F. Nott was executor and heir." The writer gives a list of the Rev. Dr. Nott's publications, in which no translations of Petrarch or Catullus—in fact, no translations whatever—appear.

The conclusion is that Dr. John Nott is to be considered the author of both the 1777 and 1808 versions, one published when he was 26 years of age, the other when he was 57. Different as they are, a very careful comparison of the two shows considerable internal evidence that they were by the same hand. The question occurs, in this connection, was Dr. John Nott cognizant of the re-editing in 1808 of the 1777 edition? Following the original preface in the reprint comes an "Advertisement," dated "Lincoln's Inn, January 1, 1808," and reading in this wise: "The following elegant little work was originally published in 1777, since which period it has become extremely scarce. The present editor has therefore been induced to offer a new edition to the public, in which the Italian text has been very carefully revised, and many errors, which had escaped the notice of the translator, corrected." It is suspicious that no such corrections, either of the Italian text or the English translation, are to be found in the reprint—it being almost word for word like the original edition. Did Dr. John Nott reprint the 1777 version himself, and issue his new version in the same year as a sort of *tour de force*? or did he, having found that a reprint of his old version had been issued in January, send to the press his new version in August as a protest? Both versions have on the opposite page the Italian text. That of 1777 has a sketch of Petrarch's life, while that of 1808 gives merely a list of his works.

Another question suggesting itself is, what became of Dr. John Nott's unpublished Petrarch works? Did the Rev. Dr. G. F. Nott, as his uncle's "executor and heir," receive them, and were they sold at the sale of his library, which took place at Winchester in 1842 (see *Gentleman's Magazine*, new series, vol. xvii., p. 290), lasting eleven days? Dr. G. F. Nott's library contained many Italian books, which doubtless came from his uncle's shelves.

The volume contains versions of 30 sonnets, followed by translations of 3 canzoni, and by text and translation of the apocryphal sonnet, *Qui riposai quel caste*, said to have been found in Laura's tomb.

**1792-97.** Elegiac sonnets by Charlotte Smith; the sixth edition, with additional sonnets and other poems. London, *Cadell*, 1792-97.

2 v. 80. Vol. i., 1792, f. [1], pp. xvi, 106; ii., 1797, ff. [8], pp. xv, ff. [2], pp. 117. From *Petrarch*, vol. i., pp. 13-16, being sonnets, *Ponmi ore i sol, Erano i capei, Se lamentar angeli*, and *Vale che de' lamenti*. The translator, Charlotte Turner Smith, was born in 1749 and died in 1806.

**1795.** Translations, chiefly from the Italian of Petrarch and Metastasio; by \* \* \* \* \*, M.A., fellow of New College . . . Oxford, *Cooke*, 1795.

80. pp. iv, 127. A ms. note inserted states the translator to be "Mr. Le Mesurier, a brother of the late Ld. Mayor of that name"; he was the Rev. T. Le Mesurier (Bampton lecturer at Oxford in 1807), and the volume is entered under his name by Lowndes (p. 1339). Translations of 24 sonnets of Petrarch, with the text opposite, pp. [4]-51. Sonnet, "To Miss Mary \* \* \* with Petrarch," p. 3.

**1801.** Poems, by John Penn, esq.; in two volumes; consisting of original works, imitations, and translations . . . London, *Bulmer*, 1801.

2 v. 80. Vol. i., original poems, ff. [5], pp. xcvi, 222 pl.; ii., imitations and translations, ff. [4], pp. 298, 6 pl. *Translations from Petrarch, &c.*, ii., pp. [243]-290, with three plates. The translator lived at Stoke Park, Bucks, England, where he died in 1834, aged 75. He was a grandson of William Penn, the founder of Pennsylvania. The plate in the first volume is his portrait.

**1803.** Petrarca: a selection of sonnets from various authors, with an introductory dissertation on the origin and structure of the sonnet. London, *Baldwin*, 1803.

80. pp. xl, 192, 3 pl. Editor, George Henderson. Petrarch translations, pp. 22-26, 38-44, 59-61, 96-99; sonnet to Petrarch by Crowe, p. 50, and to Vauchuse by Russell, p. 108. Two copies.

**1807.** The triumphs of Petrarch; translated into English verse, with an introduction and notes, by the Rev. Henry Boyd, A.M., chaplain to his royal highness the duke of Sussex, and to the right honourable the earl of Charleville; translator of Dante, &c., &c. London, Longman, 1807.

12<sup>o</sup>. ff. [2], pp. viii-lxviii, 216, f. [1]. The translation of Dante by the Rev. Henry Boyd (d. 1832) was published in 1802. Two translations of the Triumphs into English preceded this. The first one was by Henry Parker, Lord Morley (who studied at Mary Magdalen Hall, Oxford, and died in 1555). Its title is thus given by W. C. Hazlitt (*Hand-book to the popular literature of Great Britain*, p. 455):

The triumphs of Frances Petrarcke, translated out of Italian into English by Henry Parker knight, Lord Morley

The try- { of Love  
umphe { of Chastitie.  
          { of Death.  
          { of Fame.  
          { of Tyme,  
          { of Diuinity.

*At end:* Printed at London in Powles churchyarde at the sygne of the holy Ghost, by John Cawood, Prynter to the Queenes hyghnes. Cum priuilegio Regie Maiestatis.

It is a quarto, without date, of 52 ff., the last page blank. The title is on A. r. It is dedicated "Unto the mooste towarde-ly yonge gentle Lord Maltrauers, sonne and heyre apparant to the worthy and noble Earle of Arundel," and this dedication is thus signed: "Dixi Henry Morleye." At the end the translator has added a version of "Vyrtyll in his Epigrammes of Cupide and Dronkenesse," in 8-line stanzas, and his own epitaph, in Latin with an English version. Of this early translation Hazlitt found four copies, two in the British Museum, one in the Bodleian library, and the other in the private collection of Mr. S. Christie Miller at Britwell, England. The other version apparently includes but three of the Triumphs. Its title is thus given by Hazlitt:

The Triumphs

Of { Love;  
      { Chastitie;  
      { Death;

Translated out of Petrarch. By Mrs. Anna Hume. Edinburgh, Printed by Evan Tyler, Printer to the Kings most Excellent Majestie. 1644.

It is an octavo of 55 ff., including an Advertisement to the Reader (1 f.), and Errata (1 f.) at the end. Each Triumph has a separate title, and is accompanied by annotations. The British Museum, the Bodleian, and the library of Mr. H. Huth contained copies. Anna Hume, the translator, published some other poetical works, and was the daughter of the author, David Hume of Godscroft (Scotland).

**1807.** Poems, by Anne Bannerman; a new edition. Edinburgh, Mundell, 1807.

4<sup>o</sup>. ff. [4], pp. 227. *Sonnets from Petrarch*, pp. [67]-72; *At the sepulchre of Petrarch, from Lazzarini di Morio*, p. 73.

**1808.** Sonnets and odes, translated from the Italian of Petrarch, with the original text and some account of his life; a new edition . . . London, Miller, 1808.

8<sup>o</sup>. pp. xxiii, 105, ff. [3]. Reprint of the original edition of 1777, the anonymous translator being John Nott, M.D.

**1808.** Petrarch translated in a selection of his sonnets and odes, accompanied with notes and the original Italian; also with the head of Petrarch from an antique bronze; by the translator of Catullus . . . London, Miller, 1808.

8<sup>o</sup>. portr., pp. xii, 268. An entirely new and different version, by the author of the preceding, John Nott, whose translation of Catullus was published anonymously in 1795. It embraces 70 sonnets and 10 canzoni, while the notes fill pp. [227]-268. Two copies.

**1809.** Petrarch translated, in a selection of his sonnets and odes, accompanied with notes, by the translator of Catullus. . . . New York, Inskeep, 1809.

12<sup>o</sup>. pp. vii, f. [1], pp. 10-142, f. [1]. A reprint of John Nott's second version of the New York firm of Inskeep & Bradford. This house had a branch in Philadelphia, doing business under the inverted name of Bradford & Inskeep. There is, consequently, a title-page edition of this reprint, dif-

fering only in the imprint, "Philadelphia, Bradford & Inskeep," instead of "New York, Inskeep & Bradford." A copy of this impression with the Philadelphia imprint is in the State Library, Columbus, Ohio.

**1814.** Laura: or an anthology of sonnets (on the Petrarcan model) and elegiac quatuorains—English, Italian, Spanish, Portuguese, French, and German, original and translated, great part never before published, with a preface, critical and biographic, notes and index . . . by Capel Lofft. London, Taylor, 1814.

5 v. 8<sup>o</sup>. Vol. i, ff. [2], pp. cclxi, ff. [5]. *Petrarch*: pp. lxiii-lxix; sonnets in the original, pp. ccx, ccxxi; sonnets relating to Petrarch, pp. ccxxi (Sacchetti), ccxxii (Boecaccio), ccxxiii (Daniel), ccxix (Alfieri); ii, ff. [184]—including 15 sonnets of Petrarch in the original with translations, 9 translations and 5 relating to Petrarch; iii, ff. [184]—13 sonnets by Petrarch with English translations, 5 translations, 4 French versions, 4 relating to Petrarch; iv, ff. [132]—5 sonnets with translations, 1 translation; v, ff. [145]—8 sonnets with translations. Capel Lofft was born in 1751, and died in 1824.

**1817.** A few sonnets attempted from Petrarch in early life . . . Kent, Lee priory press, 1817.

1. 4<sup>o</sup>. ff. [2], pp. 95. Privately printed. The translator was the Rev. Francis Wrangham (d. 1770, d. 1843).

**1822.** Select sonnets of Petrarch, with translations and illustrative notes by James, late earl of Charlemont. Dublin, Folds, 1822.

8<sup>o</sup>. ff. [4], pp. xvi, 113. Privately printed. James Molyneux Caulfield, first earl of Charlemont, was born 1728, and died 1799.

**1836.** Translations from the Italian, by Barbarina, lady Dacre. 1836. *At end:* Charles Whittingham, Took's court, Chancery lane, London.

8<sup>o</sup>. ff. [84]. Also with an Italian title, *Traduzioni dall' Italiano*; 150 copies printed for private distribution. No. 21. Last 9 ff. contain translations from other poets than Petrarch. Lady Dacre, the wife of Thomas Brand, lord Dacre, was born in 1767, and died in 1854. She printed privately Ugo Foscolo's "Essays on Petrarch" (see that title).

**1841.** One hundred sonnets translated after the Italian of Petrarch, with the original text, notes, and a life of Petrarch, by Susan Wollaston. London, Bull, 1841.

12<sup>o</sup>. portr., f. [1], pp. vi-xii, 257. The preface is dated at Hampstead.

**1844.** Poems, original and translated, by John Herman Merivale, esq., F.S.A.; a new and corrected edition with some additional pieces. London, Pickering, 1844.

3 v. 8<sup>o</sup>. Vol. i, pp. xx, 360, f. [1]; ii, pp. iv, [1]-43, f. [1], pp. [45]-347, f. [1], 5 pl.; iii, ff. [3], pp. [5]-xxii, f. [1], pp. 416. Translations from Petrarch, vol. ii, pp. 186-191, being a portion of the canzone *Nella stagion*, and the sonnets *Stiamo, amor*, *La vita fugge*, and *Quante fiate*. The translator, whose residence was Barton Place, Devon, England, was the father of the more noted writers, Hermann and Charles Merivale. He was born in 1799, and died in 1844.

**1851.** Odes of Petrarch; translated into English verse by Captain R. G. Macgregor (late of the Bengal artillery). London, Smith, 1851.

8<sup>o</sup>. pp. viii, ff. [2], pp. 230, f. [1]. Comprises versions of all the canzoni, ballate, sestine and madrigali (except the canzone, *Mai non vo' più cantare*) and of the *Trionfo della morte*. At the end is a rendering of Alfieri's sonnet written at Arquà.

**1854.** Indian leisure: Petrarch; On the character of Othello; Agamemnon; The Iliad; Anthology; by Captain Robert Guthrie Macgregor, of the Bengal retired list. London, Smith, 1854.

8<sup>o</sup>. ff. [5], pp. 580. The translation of Petrarch's sonnets, canzoni, ballate, sestine, madrigali, and of the *Trionfo della morte*, occupy pp. 1-275, and the notes upon them, pp. 276-298. The Petrarch portion of the work is, in part, a reprint of the preceding title, to which are added versions of the sonnets.

**1860.** The poetical works of Leigh Hunt, now finally collected, revised by himself and edited by his son, Thornton Hunt; with illustrations by Corbould. London, Routledge, 1860.

8<sup>o</sup>. t.-p. with woodcut, pp. xvi, 455, 7 pl. *Petrarch's contemplations of death in the bosom of Laura*, pp. 348-350—a translation of the canzone, *Chiare, fresche e dolci acque*.

**1866.** The poetical works of Sir Thomas Wyatt. London, *Bell*, 1866.

8°. pp. (incl. engr. portr.) civ, 243. The "Aldine edition of the British poets." Versions from Petrarch, pp. [1], 2, 4, 6, 8, 9, 10, 13, 14, 15, 18, 24, 149.

**1870.** . . . Thomas Watson, poems, *viz.*: The *Enkarountia*, or passionate century of love [1582] . . . edited by Edward Arber . . . London, 1870.

8°. pp. 208. A quaterzain commencing, "The stars which did at Petrarch's byrthday raigue," p. 33; translations or imitations of sonnets, pp. 41-42, 57, 75-76, 102, 126. Thomas Watson, *d.* 1591. *Arber's English reprints.*

**1879.** Qui comincian le rime di m. Francesco Petrarca. The sonnets and stanzas of Petrarch, translated by C. B. Cayley, B.A., translator of Dante's "Comedy," etc. London, *Longmans*, 1879.

8°. pp. vi, f. [1], pp. 474.

**1879.** The sonnets, triumphs, and other poems of Petrarch, now first completely translated into English verse by various hands; with a life of the poet by Thomas Campbell. . . . London, *Bell*, 1879.

8°. f. [1], pp. cxl, 416, 2 ports, 14 pl. *Bohn's Illustrated library.* This volume, made up from the works of all previous translators of Petrarch, is still the only English version at all complete of the Canzoniere. It was first published in 1859, the present being simply a new impression. The name of Campbell is so prominent on the title-page that the volume is often spoken of, by error, as Campbell's translation of Petrarch.

**1882.** Translations and other rhymes by Henry C. Lea. (Privately printed.) Philadelphia, 1882.

sq. 8°. pp. iv, [3]-114. Sonnet, *Laura* (Petrarch), p. 102—a version of the sonnet, *Quando fra l'altre donne.*

IN FRENCH.

**1538.** Les Triumphe Petrarque . . . On les vend a Paris en la rue neufue Nostre Dame a l'enseigne saint Iehan baptiste pres sainte Genevieve des Ardens par Denys Ianot Libraire. *Atend:* Cy finissent les triumphe de Messire Francoys Petrarque, tresillustre Poete, souuerain & elegant Orateur, nouuellement redigez de son lagaige vulgaire Tuscan en nostre diserte langue Francoyse. Et Imprimez nouuellement a paris par Denis Ianot Libraire & Imprimeur Demourant en la Rue neufue nostre Dame a l'enseigne Saint Iehan Baptiste, pres Saicte Genevieve des Ardens. 1538.

8°. ff. 208. A prose translation. Bound by Cuzin.

**1554.** Les Triumphe Petrarque, Le Triumphe d'Amour. Le Triumphe de Chasteté. Le Triumphe de la Mort. Le Triumphe de Renommée. Le Triumphe du Temps. Le Triumphe de Diuinité. Amour vainq le monde. A Paris. Par Estienne Groulleau, demourant en la rue Neue nostre Dame à l'enseigne saint Iehan Baptiste. 1554.

16°. ff. 289, [1]. A prose translation. Bound by Trautz-Bauzonnet.

**1600.** Le Petrarque en rime françoise avecq ses commentaires, tradvict par Philippe de Maldeghe, Seigneur de Leyschot. A Bruxelles. Chez Rutger Velpius, Imprimeur Juré, Pres de la Court, a l'Aigle d'Or. M.D.C. . . .

8°. ff. [11], pp. 547, ff. [6]. The translator was born about 1540 and died in 1611. See his life, and some curious details about the version, in Michaud, *Biographie universelle*, Paris, 1854, tome xxvi, pp. 217-218. Bound by Bauser.

**1669.** Les œuvres amovreses de Petrarque. Tradvites en Francois, Avec l'Italien à costé. Par le Sieur Placide Catanus, Docteur & Professeur en Droit, & Aduocat en Parlement. A Paris, Chez Estienne Loyson au Palais, dans la gallerie des Prisonniers, au Nom de Iesvs. M.DC.LXIX. . . .

12°. pl., ff. [12], pp. 373. See the life of Catanus in Hoefer, *Nouvelle biographie universelle*, Paris, 1854-77, tome 9, p. 143.

**1787.** Choix des poésies de Pétrarque traduites

de l'Italien par m. Levesque; nouvelle édition corrigée et augmentée. Venise [Paris], *Handouin*, 1787.

2 v. 12°. Vol. i., portr., pp. 203; ii., pp. 203. The full name of the translator of this frequently reprinted version in prose was Pierre Charles Levesque (*b.* 1736, *d.* 1812). It is said to have been made at the age of twenty-five.

**1816.** Poésies de Pétrarque traduites en vers français, suivies de deux poèmes; par m. Léonce de Saint-Geniès. . . . Paris, *Delannay*, 1816.

2 v. 12°. Vol. i., portr., ff. [2], pp. xxiv, 211, f. [1]; ii., portr., ff. [2], pp. 185, f. [1]. The translator wrote other verse, and rendered several German works into French. Bound together.

**1842-43.** Sonnets, canzones, ballades et sextines de Pétrarque, traduits en vers par le comte Anatole de Montesquiou; tome premier [et second]. Paris, *Leroy*, 1842.

Sonnets, canzones, ballades, sextines, épîtres, églogues et triumphe de Pétrarque traduits en vers par le comte Anatole de Montesquiou; tome troisième. Paris, *Leroy*, 1843.

3 v. 8°. Vol. i., pp. viii, 280, f. [1]; ii., ff. [2], pp. 295; iii., ff. [2], pp. 268. The translator, Ambroise Anatole Augustin, comte de Montesquiou-Fézensac, was born in 1788 and died in 1878.

**1843.** Pétrarque; tome premier [et deuxième]: sonnets, canzones, ballades, sextines, traduits en vers par le comte Anatole de Montesquiou, pair de France . . . 2<sup>me</sup> édition. Paris, *Amyot*, 1843.

Pétrarque; tome troisième: épîtres, églogues, triumphe, traduits en vers par le comte Anatole de Montesquiou, pair de France . . . 2<sup>me</sup> édition. Paris, *Amyot*, 1843.

3 v. 8°. Vol. i., ff. [4], pp. 280, f. [1]; ii., ff. [2], pp. 295; iii., ff. [2], pp. 268. Bound in 1 v.

**1847.** Cent cinquante sonnets et huit morceaux complémentaires traduits des sonnets de Pétrarque; texte en regard. Paris, *Didot*, 1847.

12°. pp. 306, f. [1]. The translator is Madame S. Emma Mahul des Comtes Dejean (*b.* about 1836).

**1848.** Poésies de Pétrarque, traduites en vers par Camille Esmeinard du Mazet. Paris, *Imprimeurs unis*, 1848.

8°. ff. [2], pp. vii, 452. The translator was born at Pelissanne in 1802.

[1875]. Les œuvres amoureuses de Pétrarque, sonnets—triumphes, traduites en français avec le texte en regard et précédées d'une notice sur la vie de Pétrarque par P.-L. Ginguené, auteur de *L'histoire littéraire d'Italie*. Paris, *Garnier*, n. d.

8°. ff. [2], pp. lxxxv, 398. Reprint of the French prose version of a portion of the Sonnets and of the Triumphs by Catanus, preceded by chap. xii. of Ginguené's *Histoire littéraire*. The date is given by Lorenz as 1875.

**1877.** Rimes de Pétrarque; traduction complète en vers des sonnets, canzones, sextines, ballades, madrigaux et triumphe par Joseph Poulenc, membre de la société des lettres, sciences et arts de l'Aveyron; deuxième édition, revue et corrigée. Paris, *Librairie des bibliophiles*, 1877.

2 v. 12°. Vol. i., f. [1], pp. ix, ff. [2], pp. 317, f. [1]; ii., ff. [2], pp. 280, ff. [2]. Bound by Bauser.

**1877-79.** Les sonnets de Pétrarque, traduction complète en sonnets réguliers, avec introduction et commentaire par Philibert Le Duc; ouvrage couronné aux fêtes littéraires de Vauluse et d'Avignon à l'occasion du cinquième centenaire de Pétrarque. Paris, *Willem*, 1877-79.

2 v. 8°. Vol. i., 2 ports., pp. xlii, 377, f. [1]; ii., 2 ports., ff. [2], pp. 410, f. [1]. The translator was born at Bourg in 1815, and is a member of the Académie de Lyon. One of 30 copies on Whatman paper, no. 16. Bound by Bauser.

**1880.** La vraie manière de traduire les poètes. [Paris, *Liscux*, 1880.]

12°. pp. 77-93. Extract from *La curiosité littéraire et bibliographique* . . . première série. At the end of the

essay, which is signed by Joseph Boulmier, are given the text and translation of the canzone, *Chiare, fresche e dolci acque*, and "Elegante imitation latine qu'en a donnée, au seizieme siecle, Marc-Antoine Flaminio." Joseph Boulmier was born at Tourmus in 1821.

## IN GERMAN.

**1817.** Sonette von Petrarca. [Berlin, Nauck, 1817].

8<sup>vo</sup>. pp. 223-226, 505-508. German versions of 8 sonnets by J. D. Gries: extract from *Litterarische Analecten herausgegeben von Friedr. Aug. Wolff*, 1<sup>er</sup> bd. Johann Dietrich Gries, (b. 1775, d. 1842), a well-known translator, was the author of these versions.

**1818-19.** Le rime di Francesco Petrarca. Francesco Petrarca's italienische Gedichte, übersetzt und mit erläuternden Anmerkungen begleitet von Karl Förster, Professor an der k. Ritterakademie zu Dresden. . . . Leipzig, Brockhaus, 1818-19.

2 v. 8<sup>vo</sup>. Vol. I, pp. xviii, 437, ff. [2]; II, pp. xii, 523. Karl Förster, the poet, author of this version, was born at Naumburg in 1784 and died at Dresden in 1841.

**1829.** Francesco Petrarca's sämtliche italienische Gedichte; neu übersetzt von Friedrich Wilhelm Bruckbräu, mit erläuternden Anmerkungen; neue Ausgabe. München, Lindauer, 1829.

6 v. 12<sup>mo</sup>. Vol. I, f. [1], pp. [v]-vi, f. [1], pp. [vii]-xiii, ff. [3], pp. 20-56; II, pp. 95; III, pp. 96; IV, pp. 96; V, pp. 96; VI, pp. 84. A prose translation. The translator, a fertile writer, was born 1792, died (Munich) 1874. Bound in 1 v.

**1833.** Francesco Petrarca's sämtliche Canzonen, Sonette, Ballaten und Triumphe, übersetzt und mit erläuternden Anmerkungen begleitet von Karl Förster; zweite verbesserte Auflage. Leipzig, Brockhaus, 1833.

8<sup>vo</sup>. pp. xii, ff. [2], pp. 531.

**1844.** Die Reime des Francesco Petrarca; übersetzt und erläutert von Karl Kekule und Ludwig von Biegeleben. Stuttgart, Cotta, 1844.

2 v. 8<sup>vo</sup>. Vol. I, pp. xii, 400, f. [1]; II, pp. iv, 302. Bound in 1 v.

**1851.** Francesco Petrarca's sämtliche Canzonen, Sonette, Ballaten und Triumphe; aus dem Italienischen übersetzt und mit erläuternden Anmerkungen begleitet von Karl Förster; dritte, verbesserte Auflage. Leipzig, Brockhaus, 1851.

2 v. 12<sup>mo</sup>. Vol. I, pp. x, 280; II, ff. [2], pp. 261. For another edition of Karl Förster's version of the *Trionfi* see Steinbüchel, A. von.

**1866.** Die Gedichte des Francesco Petrarca; übersetzt von Wilhelm Krigar; zweite Auflage. Hannover, Kümpler, 1866.

8<sup>vo</sup>. 2 ports., pp. xviii, f. [1], pp. 560.

**1868.** Hundert ausgewählte Sonette Francesco Petrarca's übersetzt von Julius Hübner. Berlin, Nicolai, 1868.

8<sup>vo</sup>. pl., pp. 256.

## IN LATIN.

**1743.** Marci Antonii, Joannis Antonii et Gabriellii Flaminiorum forocorneliensium carmina; quid præterea in hoc volumine continetur, due indicant ad lectorem epistolæ. Patavii, Cominus, 1743.

8<sup>vo</sup>. ff. [4], pp. xl, 487. *De Delia*, Latin version of the canzone, *Chiare, fresche e dolci acque*, lib. I, vi. (pp. 13-15). Allusion to Petrarch on p. 79.

**1853.** Scelti sonetti e due canzoni di Francesco Petrarca, ed altri sonetti d'italiani poeti; versione in due metri latini di Domenico Eugenio Fanti col testo originale a fronte. Bologna, Sassi, 1853.

8<sup>vo</sup>. pp. 45, f. [1]. Latin translation, with translator's autograph.

**1861.** A Maria vergine e madre, canzone di messer Francesco Petrarca, e laude di fra Iacopone da Todi, tradotte latinamente da Alessandro Piaggadi; si aggiunge un' antica interpretazione della

canzone, fatta in falencii da Pietro Barozzi, vescovo bellunese, poi padovano. Venezia, Gaspari, 1861.

4<sup>to</sup>. pp. 37, f. [1].

**1866.** La canzone *Vergine bella* di mess. Francesco Petrarca tradotta in esametri latini dal can. Luigi dalla Vecchia, vicentino; con saggio di cinque altre traduzioni latine della medesima; vi fanno seguito varii epigrammi di sacro argomento. Vicenza, Paroni, 1866.

4<sup>to</sup>. pp. 32. Plate and date on reverse of title-page.

## IN SPANISH.

**1567.** De los sonetos, canciones, mandriales y sextinas del gran poeta y Orador Francisco Petrarca, tradzidos de Toscano Por Salusque Lusitano, parte primera con breves svnarios, ò Argumentos en todos los Sonetos y Canciones que declaran la intencion del autor. Compvestos por el mismo. Con dos tablas, vna Castellana, y la otra Toscana y Castellana. . . . En Venecia, En casa de Nicolao Beuilaqua. M D LXVII.

**1567.** De los sonetos, canciones, mandriales y sextinas del gran poeta y Orador Francisco Petrarca, tradzidos de Toscano Por Salomon Vsque Hebreo, parte primera con breves svnarios, ò Argumentos en todos los Sonetos y Canciones que declaran la intencion del autor. Compvestos por el mismo. Con dos tablas, vna Castellana, y la otra Toscana y Castellana. . . . En Venecia, En casa de Nicolao Beuilaqua. M D LXVII.

4<sup>to</sup>. ff. [8], pp. 164, ff. [4]. Two copies, which are alike except in one important portion of their title-pages. The first title which is given above, is that to be found in Marsand, p. 225 (save one slight error in punctuation, made by Marsand in copying it); on the title-page of the second copy, the line "Por Salusque Lusitano" is changed to "Por SALOMON VSQUE Hebreo," and it is this title-page which is copied by both Brunet and Grässe. The description of the work itself, except variations in arrangement, given by Marsand, answers for both copies. In both copies the dedication is signed "Salusque Lusitano." The preface, by Alonso de Ulloa (the noted Spanish traveler and author, who passed the last years of his life in Venice), immediately follows the dedication, and styles the translator "Salusque Lusitano," and says of him: "Ha traduzido toda la obra, però no publica agora sino la Primera parte, hecha en vida de M. L. (que es mas ella sola que todas las otras juntas) por estar con Aples detras dela tabla à oyr lo que della dize el mundo; y si viere que contenta, publicará presto lo de mas, con el ayudo de Dios." From this, as well as from the change made in the title-page, it would appear that the translator was still alive. The preface is followed by a sonnet in Castilian: "Del señor Dyarte Gomez al Ebro, rio famoso en España," concerning the author of which Antonio (Bibliotheca nova, vol. I, p. 337) gives the following sketch: "Eduardus Gomez, Lusitanus, Venetiis degebat, mercaturas exercens, eo tempore quo Amatus Lusitanus [the distinguished Portuguese medical writer, Joao Rodriguez Amato, better known under the Latin cognomen cited by Antonio, some of whose works appeared at Venice in 1553], & ipse magnæ famæ (utinam pietatis) medicus, hæc de eo scribebat centuria quinta, curatione XIX. Eduardus Gomez, Lusitanus, vir gravis, doctus, & poeta non vulgaris, ut qui Petrarche numeros endecasylabos & cantuiculas Hetrusca lingua scriptas, feliciter in linguam Hispanicam vertat ita condite apposite & suis numeris consone ut omnibus admirationi sit." The sonnet of this poetical merchant occupies the reverse of the fourth unnumbered folio. On the obverse of the next folio begins the *Tabla de los sonetos y canciones del Petrarca en vida de Madona Laura*, ending on the obverse of the sixth, on the reverse of which is a *Soneto sobre las cenizas del Petrarca y de Mad. Laura*, apparently by the translator, printed under the portraits of Petrarch and Laura. The next two folios contain a *Vida y costumbres del poeta*, closing with a life of Laura. Then on the first numbered page the sonnets commence, each one accompanied by a marginal argument. The four unnumbered folios at the end contain the *Tabla de los sonetos, canciones mandriales y sextinas del Petrarca en Ungua toscana, y castellana*.

Melzi (vol. II, pp. 200-201), under the name of "Leone da Mod na, israelita," cites a work, *L' Ester, tragedia* (Venezia, 1619), and adds: "Sebbene porti il nome del Modena, pure ne è autore Salomone Usque del pari israelita, confessando il primo in una sua prefazione non essere stato se non correttore, ed editore di essa tragedia." This is, of course, a posthumous work. In the work of Antonio, cited above, there is (vol. II, p. 275) a sketch of Samuel Usque, who, in spite of the differ

ent first name, is quite likely the same person as Solomon, reading thus: "Samuel Usque, Hebraeus gente, ut videtur, sed Hispanus, aut proprius Lusitanus natalibus, scripsit Castellane & Lusitane: *Consolacion a las tribulaciones de Israel*; Ferrarie, ut praeferat, editum opus anno a creatione Mundi 5313. in domo Aben Usque, qui annus est christianus MDLIII. juxta Calvinii & aliorum regulam. Huic vero, utpote superstitionis Hebraice penu, jure ac merito nigrum praefixit theta *Expurgatorius noster Index*."

It may be deduced from all this that the translator was Salomon Usque, a Portuguese Jew, who lived at Ferrara in 1553, where he must have been known to Joao Rodriguez (Amatus), another Portuguese Jew (who taught medicine in that city in 1547 and afterwards); that this Amatus likewise knew the merchant, Duarte Gomez de Venice, also Portuguese, who prefaces Usque's translation with a sonnet in praise of the version; and that Usque wrote at least two other works, that cited by Antonio and that cited by Melzi. Another hypothesis would be that Antonio is correct in regard to the first name, in which case Samuel might possibly have been the father of Salomon, the translator of Petrarch. As to the second title-page, that probably came into existence from the fact that Usque (receiving a copy of the work at Ferrara or elsewhere) objected to the curious combination of his first and last names, and wrote to Venice ordering a new title-page to be printed for the copies still unsold. Salusque may have been the nickname by which the translator was generally known; examples of misapprehended or mispronounced Hebrew personal names, growing into nicknames, are common enough.

**1591.** Los sonetos y canciones del poeta Francisco Petrarca, que traduzia Henrique Garces de lengua Thoscana en Castellana. Dirigido a Philipppo segundo deste nombre, Manarcha primero de las Españas, e Indias Oriental, y Occidental. En Madrid Impresso en casa de Guillermo Droy impressor de libros. Año 1591.

4<sup>o</sup>. ff. [13], bl. ff. ff. 178. Of this version and its author Antonio (Bibliotheca nova, vol. i., p. 563) says: "Henricus Garcez, Lusitanus, Portuensis, fixo apud Americos in Regia urbe Peruani regni domicilio, vertendis in vernaculum Castellae sermonem Francisci illius Petrarcae, Italico rum vatium cori-phaei, versibus non infelicititer incubuit; longe tamen ab Hispania, vereque a patria castigatioris stilii ac linguae positus, dictionis puritatem peregrinis quibusdam e trivioque desumptis verbis corruptit, quamquam vi. insurgat frequenter poetica." After stating that Garces also translated the Lusians of Camoens, Antonio says that he made a version of a Latin prose work by Petrarch, under the title, *Del reyno y de la institucion del que ha de reynar*, printed the same year (1591), in quarto, at Madrid, being most likely a version of the letter *Sen.*, iv., 1, or *Sen.*, xiv., 1—one or both.

IN SWEDISH.

**1874.** Petrarca's sonetter till Laura i svensk öfversättning af Theodor Hagberg. Upsala, *Edquist*, 1874.

8<sup>o</sup>. ff. [4], pp. 597, f. [1]. Opposite title-page in Italian, *Sonetti di Francesco Petrarca*; Italian text opposite the Swedish. Professor Hagberg is the translator into Swedish of some of Calderon's dramas (Upsala, 1870), and author of an interesting essay on the revival of Provençal letters in the nineteenth century.

**1880.** Francesco Petrarca's canzonere, ballater och sestiner. I svensk öfversättning af Carl A. Kullberg. Stockholm, *Norstedt*, [1880].

8<sup>o</sup>. pp. 176, f. [1].

#### IV. ASCRIBED WRITINGS.

##### Latin.

**1874.** Scritti inediti di Francesco Petrarca pubblicati ed illustrati da Attilio Hortis. Trieste, *Tipografia del Lloyd Austro-Ungarico*, 1874.

1. 8<sup>o</sup>. pp. xvi, 372. Improperly cited by Brunet (*Supplément*, vol. ii., col. 221) as "Sonetti inediti."

##### Italian (prose).

**1507.** Chronica delle vite de pontefici et imperadori romani composta per .m. Francesco Petrarca alla quale sono state aggiunte quelle che da tempi del Petrarca insino alla eta nostra mancavano. *At end.*: Stampata in Venetia per Maestro Iacomo de pinci da Lecco cō gratia come nel privilegio si cõtene. MDVII. Adi. iiii. di di [sic] Dicembre.

4<sup>o</sup>. ff. xc, [1] Not in Hortis.

**1534.** Chronica de le vite de pontefici et imperadori romani, Composta per .m. Francesco Petrarca alla quale sono state aggiunte quelle che da tēpi del Petrarca insino alla eta nostra mancavano. . . . *At end.*: Stampata in Vinegia per Marchio Sessa. Nel anno. M.D.XXXIIII. Adi. XV. Del mese di Marzo.

16<sup>o</sup>. ff. 120, [2]. Hortis, 410. Two copies, one bound by Bauser.

**1858.** Lettera volgare di messer Francesco Petrarca a Leonardo Beccamuggi tratta da un codice della Marciana col raffronto della lezione nel Petrarquista di Nicolò Franco. Venezia, *Merlo*, 1858.

8<sup>o</sup>. pp. 17, f. [1]. Nozze Marcello-Zon. Dedictory letter signed Andrea Tessier. Hortis, 414.

**1868.** Caso di amore, prosa volgare attribuita a Francesco Petrarca. Firenze, *Tipografia nazionale*, 1868.

8<sup>o</sup>. pp. 20. Nozze Della Volpe-Zambrini; editor, Pietro Dazzi; edizione di 125 esemplari.

##### Italian (verse).

**1856.** Nelle faustissime nozze del conte Francesco Zauli Naldi di Faenza colla marchesa Maria Cattani di Brisighella seguite nel Gennajo del 1856; la famiglia Sessi volle far segno di sua viva esultanza coll'offerta della presente frottola inedita di messer Francesco Petrarca. Firenze, *Sulle logge del grano*, 1856.

8<sup>o</sup>. pp. 20. Editor, Giovanni Ghinassi.

**1859.** Francisci Petrarcae Aretini carmina incognita; ex codicibus italicis bibliothecae Monacensis in lucem protraxit ipsorumque ad instar manu scriptorum edidit Georgius Martinus Thomas. Monachii, *Franz*, 1859.

4<sup>o</sup>. pp. xliii, 136, 3 pl. Also with the title, *Monumenta saecularia; herausgegeben von der königlich bayerischen Akademie der Wissenschaften zur Feier ihres hundertjährigen Bestehens am 28 März 1859; I. Classe; 1. G. M. Thomas: Francisci Petrarcae Aretini carmina incognita*. Hortis, 415. See also Thomas, G. M.

**1870.** Sonetti di Francesco Petrarca ora scoperti e pubblicati. Venezia, *Tip. S. Giorgio*, 1870.

12<sup>o</sup>. ff. [10]. Per le nozze di Amedeo Grassini con Emma Levi; editor, G. Veludo.

**1870.** Parma liberata dal giogo di Mastino della Scala addì 21 Maggio 1341, canzone politica di Francesco Petrarca, nuovamente esposta e ridotta a miglior lezione dal professore Francesco Berlan. Bologna, *Romagnoli*, 1870.

8<sup>o</sup>. pp. 199, f. [1]. *Scelta di curiosità letterarie inedite o rare, disp.* 109; edizione di 202 esemplari, no. 147.

**1874.** Una corona sulla tomba d'Arquà; Rime di Francesco Petrarca, colla vita del medesimo pubblicata la prima volta per cura di Domenico Carbone. Torino, *Beuf*, 1874.

8<sup>o</sup>. f. [1], pp. 96. Three copies, one with the editor's autograph.

**1874.** Un sonetto inedito di F. Petrarca ed una canzone al medesimo attribuita. [Bologna, *Romagnoli*, 1874.]

8<sup>o</sup>. pp. [154]—161. Extract from *Il Profugnatore*, vol. vii., parte ii. (Luglio-Ottobre, 1874). The introductory note is signed A[lessandro] d'A[ncona].

**1874.** Un sonetto inedito di mess. Francesco Petrarca ed una canzone a lui attribuita; premesso un sonetto di Tommaso da Messina al Petrarca indiritto. Bologna, *Garagnani*, 1874.

8<sup>o</sup>. pp. 10. Estratto dal *Profugnatore*, vol. vii. The preface is signed A. d'A. Separate reprint of the preceding.

**1874.** Raccolta di rime attribuite a Francesco Petrarca, che non si leggono nel suo Canzoniere, colla giunta di alcune fin qui inedite. Padova, *Prosperini*, 1874.

1. 8<sup>o</sup>. pl., pp. 70, f. [1], pp. viii. Edited by professor Pietro Ferrato.

**1876.** Rime del Petrarca, codice cartaceo nella biblioteca Bertoliniana di Vicenza. [Vicenza, *Paroni*, 1876.]

4<sup>o</sup>. pp. 23, f. [1]. Per nozze Mangilli-Lampertico. The dedication is signed A. Capparozzo. Editor's autograph. The cover is counted in the pagination.

**Petrarca.** [London, 1843.]

8<sup>o</sup>. pp. 396-426. Extract from the *Foreign quarterly review*, vol. xxxi, no. lxii, (July, 1843). Review of (1) *Le rime del Petrarca* . . . da C. Albertini (2 tom., Firenze, 1842); and of (2) *The life of Petrarch*, by Thomas Campbell, (London, 1841). The running title of the article is *Francesco Petrarca*.

**Petrarca.** ein dramatisches Gedicht. See **Westphalen, E. C. v.**

**Petrarca e Venezia.** Venezia, *Cecchini*, 1874.

1. 8<sup>o</sup>. f. [1], portr. of Laura, f. [1], pp. [7]-327, f. [1]. *Contents*: — All' Ateneo Veneto, pp. [7]-8; Introduzione (A. Malschigi), pp. [9]-40; Codici manoscritti posseduti dalla biblioteca Marciana (G. Valentini), pp. [41]-147; Due codici conservati nella biblioteca del Museo civico (D. Urbani), pp. [149]-175; Codice posseduto da Emilio de Tipaldo (G. M. Malvezzi), pp. [177]-186; Del Petrarchismo e de' principali petrarchisti veneziani (G. Crespan), pp. [187]-252; Opere d'arte relative a Francesco Petrarca (D. Urbani), pp. [253]-280; Petrarca a Venezia (N. Barozzi), pp. [281]-292; Il Petrarca dinanzi alla Signoria (R. Fulini), pp. [295]-327.

[**Petrarca**, Reviews of works relating to.] Firenze, 1874.

8<sup>o</sup>. pp. 230-236. Extract from the *Nuova antologia di scienze, lettere ed arti*, anno IX., vol. xxviii., fasc. ix. (Settembre, 1874). Possibly by A. De Gubernatis.

**Petrarch.** See **Greene, G. W.**

**Petrarch and his times.** [London, 1861.]

8<sup>o</sup>. pp. 99-115. Extract from *Fraser's magazine*, vol. lxiv., no. 379 (July, 1861).

**Pétrarque a Vaucluse.** See **Arnavon, F.**

**Pétrarque e Laure**, par madame de Genlis. See **Foscolo, U.**

**Petrarque (Le) français.** See **Aubrey, P. C.**

**Pezzana, A.** Notizie bibliografiche intorno a due rarissime edizioni del secolo XV. . . Parma, *Bodoni*, 1868.

8<sup>o</sup>. ff. [4], pp. 91. *Lettera* . . . intorno ad una edizione delle rime del Petrarca pubblicata da Gaspare e Domenico Silfrandi nel 1477, pp. 19-91. See Appendix ii.

— Proposta di un edificio da costruirsi alla memoria di Francesco Petrarca in Selvapiana di Ciano. [Parma, 1838.]

4<sup>o</sup>. pp. 7, 4 pl., ff. [10].

**Phillimore, C. M.** Petrarch: his life, times and works. [London, *Macmillan*, 1873.]

8<sup>o</sup>. pp. [385]-396, [481]-489. Extract from *Macmillan's magazine*, vol. xviii., nos. 167, 168 (September, October, 1873).

**Pietropoli, G.** Il Petrarca impugnato dal Petrarca più maturi riflessi. . . Venezia, *Alvisopoli*, 1818.

1. 8<sup>o</sup>. pp. xix, 456.

**Pimbiolo, F.** Sulle opere di messer Francesco Petrarca discorso e poesie. . . Brescia, *Beltoni*, 1807.

8<sup>o</sup>. pp. viii, 137, ff. [2].

**Piombin, S.** Discorso . . . letto il 18 Luglio 1878 nella solenne inaugurazione del Museo Petrarcesco in Arquà. Monselice, *Longo*, 1878.

8<sup>o</sup>. pp. 3.

**Planche, G.** Études sur l'art et la poésie en Italie: II., Pétrarque. [Paris, 1847.]

1. 8<sup>o</sup>. pp. [997]-1018. Extract from the *Revue des deux mondes*, June 15, 1847.

**Poggio Bracciolini.** Iacopo di messer Poggio a Lorenzo di Piero di Cosimo di Medici sopra el triumpho della fama di messer Francescho [sic] Petrarca prohemio. . . At end: Impresso in Fi-

renze per ser Francesco Bonaccors A petitione di Alexandro di Francesco Varrochi Cittadino Fiorentino. Nel anno. MCCCCLXXXV. adi. xxiii. di gennaio.

4<sup>o</sup>. ff. [124]. The signatures run from a ii to q iii, followed by the two final ff.; the signature a i, being a blank leaf, is missing. The proper title is given on the reverse of the 3d (properly 4th) folio after the *prohemio*, and reads: *Comento di Iacopo di messer Poggio sopra el triumpho della fama di messer Francesco Petrarca a Lorenzo di Piero di Cosimo di Medici*. Latin letter. In the colophon the final o in cittadino is really a p from which the lower stem has been broken off in the type or erased after printing—apparently the latter.

**Poi, Ser.** See **Allegri, A.**

**Puccianti, G.** . . . La donna nella *Vita nuova* di Dante e nel Canzoniere del Petrarca; lettura fatta al circolo filologico di Pisa il dì 15 Marzo, 1874. Pisa, *Vistri*, 1874.

8<sup>o</sup>. pp. 30.

**Pulling, W.** Sonnets written strictly in the Italian style, to which is prefixed an essay on sonnet-writing. . . London, *Bohn*, 1840.

8<sup>o</sup>. pp. viii, xl, 112. Constant references to Petrarch in the essay (pp. i-xi), and a sonnet *To the four great poets of Italy, Dante, Petrarca, Ariosto and Tasso* (p. 39).

**Quadrio, F. S.** Della storia e della ragione d'ogni poesia volumi quattro . . . alla serenissima altezza di Francesco III., duca di Modena, Reggio, Mirandola, &c. Bologna, *Pisarrì* (Agnelli), 1739-52.

4 v. (in 7). 4<sup>o</sup>. Vol. i., 1739, ff. [14], pp. 786, f. [1]; ii., 1, 1741, ff. [4], pp. 825, f. [1], pl.: iii., 2, 1742, pp. 452; iii., 1, 1743, ff. [10], pp. 441; iii., 2, 1744, pp. 563; iv., 1749, ff. [8], pp. 746, f. [1]; v., 1752, Indice universale, pp. 784. Petrarch references too numerous to cite. Notice of his life, and the principal editions of the Rime, vol. ii., 2, pp. 182-187. Two copies, one having the arms of Corina, and his book-plate.

**Raffaelli, F.** Illustrazione di un codice dei Trionfi di Francesco Petrarca esistente nella comunale biblioteca di Fermo, e saggio di varianti. Fermo, *Puccasassi*, 1874.

1. 8<sup>o</sup>. pp. xxxvii, f. [1]. Imprint at end of volume.

**Rastoul [de Mongeot], A. S.** Pétrarque; par Alphonse Rastoul. Paris, *Blaisot*, 1836.

8<sup>o</sup>. pp. xiv, f. [1], pp. 483.

— Pétrarque et son siècle: par A. Rastoul de Mongeot. Bruxelles, *Meline*, 1846.

2 v. 12<sup>o</sup>. Vol. i., ff. [2], pp. 280; ii., ff. [2], pp. 232.

**Re, Z., editor.** La vita di Cola di Rienzo, tribuno del popolo romano, scritta da incerto autore nel secolo XIV, ridotta a migliore lezione, ed illustrata con note ed osservazioni storico-critiche . . . con un commento del medesimo sulla canzone del Petrarca, *Spirto gentil che quelle membra reggi*. Firenze, *Le Monnier*, 1854.

12<sup>o</sup>. ff. [2], pp. 348. Many Petrarch allusions; Comento sulla canzone del Petrarca, *Spirto gentil*, ec., pp. 301-344.

— I ritratti di madonna Laura, articolo di Zefirino Re, estratto dall' *Album di Roma*, riveduto ed ampliato. Fermo, *Ciferri*, 1857.

3. portrs., pp. 22, f. [1].

— I biografi del Petrarca, ragionamento . . . Fermo, *Ciferri*, 1859.

8<sup>o</sup>. pp. 76, f. [1].

**Rearden, T. H.** Francis Petrarch. [San Francisco, 1882.]

8<sup>o</sup>. pp. 447-460. Extract from *The Californian*, vol. v., no 29 (May, 1882).

**Reeve, H.** Petrarch. . . Edinburgh, *Blackwood*, 1878.

8<sup>o</sup>. ff. [3], pp. 148. *Foreign classics for English readers*.

**Retour de la fontaine de Vaucluse.** See **Arnavon, F.**



**Reumont, A. von.** Dichtergräber: Ravenna, Arqua, Certaldo . . . Berlin, *Duncker*, 1846.  
80. ff. [3], pp. 87. *Arqua*, pp. 37-60.

**Reynald, H.** Cinquième centenaire de la mort de Pétrarque, célébré à Vauluse et à Avignon les 18, 19, et 20 Juillet, 1874; concours de poésie française; rapport . . . Avignon, *Gros*, 1874.  
80. pp. 22.

**Ridolfi, L. A., compiler.** Tavola di tutte le rime de i Sonetti e Canzoni del Petrarca; ridotte co i versi interi sotto le cinque lettere vocali . . . In Lyone, appresso Guglielmo Rouillio. 1551. . . .  
160. pp. 294. ff. [5]. The author's name is at the end of the dedicatory letter and centone addressed to Matteo Nicolini, which terminates on p. 5. On p. 6 is the address *Ai lettori*. The 5 unnumbered ff. at the end are filled with the *Tavola di tutte le voci ridotte sotto le cinque lettere vocali*. Three copies; one bound by Pratt, another inserted in a copy of the Rovillio 1550 edition of the Canzoniere, at the end of the text, and a third bound at the end of the Rovillio 1551 edition of the Canzoniere.

— Tavola di tutte le rime de' sonetti, e canzoni del Petrarca, ridotte co i versi interi sotto le lettere vocali. In Venetia, Appresso Giorgio Angelieri, 1586.

160. f. [1], pp. 3-232. Bound with the edition of the Canzoniere by Ridolfi published in 1586. The name signed to the dedicatory preface is Luc' Antonio Ridolfi.

**Rimario dei tre poeti.** See **Serassi, A.**

**Rime** di diversi antichi avtori toscani in dieci libri raccolte. Di Dante Alaghieri Lib. III. Di M. Cino da Pistoia Libro I. Di Guido Cavalcanti Libro I. Di Dante da Maiano Libro I. Di Fra Guittone d'Arezzo Lib. I. Di diuerse Canzoni e Sonetti senza nome d'autore Libro I. *At end:* Stampata in Vinegia per Io. Antonio, e Fratelli da Sabio. Nell' anno del Signore. MDXXXII.

80. ff. 148. Allusions to Petrarch in the preface by Bernardo di Giunta. For the original edition see **Sonetti** e canzoni.

**Rizzini, G.** In occasione del quinto centenario del Petrarca; suoi onori e trionfi—suo amore per Laura, suo soggiorno a Valchiusa ed Arqua, sue opere latine e italiane, coll' aggiunta del suo ritratto fisico e morale . . . Milano, *Treves*, 1874.

80. pp. 148, ff. [2].

[**Roman, J. J. T.**] Le génie de Pétrarque, ou imitation en vers françois de ses plus belles poésies, précédée de la vie de cet homme célèbre, dont les actions & les écrits font une des plus singulières époques de l'histoire & de la littérature modernes. Parme [Paris], *Lacombe*, 1778.

80. pp. viii, 468, f. [1].

[—] Le génie de Pétrarque, ou imitation en vers françois de ses plus belles poésies, précédée de la vie de cet homme célèbre, dont les actions & les écrits font une des plus singulières époques de l'histoire & de la littérature modernes. Parme [Avignon], *Guichard*, 1778.

80. pp. vi, 390. A counterfeit edition, really printed at Avignon, with a smaller page and in smaller type than the preceding original.

[—] Vie de François Pétrarque, célèbre poëte italien, dont les actions & les écrits font une des plus singulières époques de l'histoire & de la littérature moderne; suivie d'une imitation en vers françois de ses plus belles poésies. Vauluse, *Cussac*, 1782.

80. pp. viii, 468, f. [1]. Really the same work as *Le génie de Pétrarque*, with a change of title.

[—] Vie de François Pétrarque, célèbre poëte italien, dont les actions & les écrits font une des plus singulières époques de l'histoire & de la littérature moderne; suivie d'une imitation en vers françois de ses plus belles poésies. Vauluse, *Cussac*, 1786.

80. portr., pp. viii, 471.

[—] Vie de Pétrarque, publiée par l'Athénée de Vauluse, augmentée de la première traduction qui ait paru en français, de la Lettre adressée à la postérité par ce poëte célèbre; avec la liste des souscripteurs qui ont concouru à lui faire ériger un monument à Vauluse, le jour séculaire de sa naissance, 20 Juillet 1804, 1<sup>er</sup> Thermidor an 12. Avignon, *Séguin*, 1804.

120. 2 portrs., pp. xxi, 324.

**Romussi, C.** Petrarca a Milano (1353-1368), studi storici . . . a beneficio del fondo vedove ed orfani de' soci del pio istituto tipografico. Milano, *Istituto tipografico*, 1874.

80. pp. 93, f. [1]. Lacks bastard title, f. [1].

**Ronchini, A.** La dimora del Petrarca in Parma; memoria recitata alla r. deputazione parmense sopra gli studi di storia patria . . . in occasione del quinto centenario dalla morte del poeta. Modena, *Vincenzi*, 1874.

1. 80. pp. 52.

**Rondani, A.** Francesco Petrarca, sua casa in Selvapiana e accusa fattagli di magia. [Firenze, 1874].

80. pp. [854]-876. Extract from the *Nuova Antologia*, vol. 27, fasc. xii. (Dicembre, 1874).

— Affetti e meditazioni, sonetti . . . Parma, *Ferrari*, 1875.

sq. 160. ff. [2], pp. lxx, f. [1]. Sonetto LIX, *A Francesco Petrarca da Selvapiana*.

**Rossetti, D.** See **De' Rossetti, D.**

**Rossetti, G.** Disquisitions on the anti-papal spirit which produced the reformation; its secret influence on the literature of Europe in general, and of Italy in particular . . . translated from the Italian by Miss Caroline Ward. London, *Smith*, 1834.

2 v. 80. Vol. i., pp. xvi, 287; ii., pp. iv, 259. Petrarch allusions, i., pp. 7-13, 30-41, 155; ii., pp. 97, 102, 146, 189, 248-253, and elsewhere.

**Rossi, D.** Nel quinto centenario di Francesco Petrarca. Petrarca e Laura, armonie . . . Padova, *Minerva*, 1874.

80. pp. 36.

**Rouleaux, E.** Pétrarque et les fêtes du centenaire a Vauluse & à Avignon (18, 19, et 20 Juillet, 1874) . . . Bourg, *Comte-Milliet*, 1875.

1. 80. ff. [2], pp. 47.

**Ruth, E.** Geschichte der italienischen Poesie . . . Leipzig, *Brockhaus*, 1844-47.

2 v. 80. Vol. i., 1844, f. [1], pp. iv, 592; ii., 1847, pp. x, 718. Petrarch, vol. i., pp. 528-571.

[**Sade, J. F. P. A. de.**] Mémoires pour la vie de François Pétrarque, tirés de ses œuvres et des auteurs contemporains, avec des notes ou dissertations, & les pièces justificatives. Amsterdam, *Arskée*, 1764-67.

3 v. 40. *Contents*:—Vol. i., 1764, ff. [4]: dedicatory epistle, ff. [2]; aux personnes d'Italie qui aiment la poésie, pp. cxix; mémoires, pp. 447; notes, pp. 113; errata.—ii., 1764, ff. [2]; aux littérateurs, pp. xxiv; mémoires, pp. 495; notes, pp. 82; errata, f. [1].—iii., 1767, t.-p.; avis, f. [1]; mémoires, pp. 811; errata; avertissement, pp. vii; pièces justificatives, pp. 102. Bound by Bauser.

[—] Nachrichten zu dem Leben des Franz Petrarca aus seinen Werken und den gleichzeitigen Schriftstellern. . . . Lemgo, *Meyer*, 1774-78.

3 v. 80. *Contents*:—Vol. i., 1774, t.-p., Vorerinnerung der Uebersetzer, ff. [3]; An die Liebhaber der Poesie . . . in Italien, pp. 141; Nachricht an den Leser, pp. 142-144; Leben, pp. [145]-718.—ii., 1776, t.-p.; An die Gelehrten in Frankreich, Italien, u. s. w., pp. [3]-24; Leben, pp. 25-640.—iii., 1778, t.-p.; Leben, [3]-904. Title-pages to each half volume. The translator was Karl Eberhard Klammer Schmidt.

[—] The life of Petrarch, collected from *Mémoires pour la vie de Petrarch* [*sic*] . . . London, *Buckland*, 1775.

2 v. 8°. *Contents*.—Vol. i., t-p., dedication, preface and postscript, pp. xxxii; Life, pp. 544; t pl.—ii., t-p., f. [1]; Life, pp. 560. An abridged translation, and nothing more, of Sade's *Mémoires*, made by Mrs. Susannah Dobson. The original edition.

[Sade, J. F. P. A., de.] The life of Petrarch, collected from *Mémoires pour la vie de Petrarch* . . . Dublin, Beatty, 1777.

2 v. 12°. Vol. i., f. [1], pp. [v]—xxii, f. [1], pp. 299, ff. [6]; ii., f. [1], pp. 307, ff. [7]. The pirated Dublin edition, without the plate.

[—] The life of Petrarch, collected from *Mémoires pour la vie de Petrarch*, by Mrs. Dobson; third edition, embellished with eight copper-plates, designed by Kirk and engraved by Ridley . . . London, Bensley, 1797.

2 v. 8°. Vol. i., pp. xviii, 388, ff. [6], 5 pl.; ii., f. [1], pp. 401, ff. [5], 3 pl.

[—] The life of Petrarch, collected from *Mémoires pour la vie de Petrarch*, by Mrs. Dobson; . . . the fourth edition, embellished with eight copper-plates, designed by Kirk and engraved by Ridley. London, Maiden, 1799.

2 v. 8°. Vol. i., pp. xviii, 388, ff. [6], 6 pl.; ii., f. [1], pp. 401, ff. [5], 2 pl.

[—] The life of Petrarch, collected from *Mémoires pour la vie de Petrarch*, by Mrs. Dobson; . . . the fifth edition, embellished with eight copper-plates, designed by Kirk and engraved by Ridley . . . London, Vernor, 1803.

2 v. 8°. Vol. i., pp. xviii, 388, ff. [6], 6 pl.; ii., ff. [2], pp. 400, ff. [4], 2 pl.

[—] The life of Petrarch, collected from *Mémoires pour la vie de Petrarch*, by Mrs. Dobson; . . . the sixth edition, embellished with eight copper-plates, designed by Kirk and engraved by Ridley . . . London, Vernor, 1805.

2 v. 8°. *Contents*.—Vol. i., t-p., dedication and preface, pp. xviii; life, pp. 388; index, ff. [6], 6 pl.—ii., t-p., ff. [2]; life, pp. 400; index, ff. [4], 2 pl.

[—] The life of Petrarch, collected from *Mémoires pour la vie de Petrarch*, by Mrs. Dobson; . . . the seventh edition, embellished with eight copper-plates, designed by Kirk and engraved by Mackenzie . . . London, Wilson, 1807.

2 v. sm. 8°. Vol. i., ff. [3], pp. [viii]—xvi, pp. 201, ff. [5]; ii., f. [1], pp. 302, ff. [3]. An imperfect copy, all the plates having been removed. The preceding editions of this version seem to have been published in 1775 (1st), 1776 (2d), 1797 (3d), 1799 (4th), 1803 (5th), 1805 (6th). This of 1805 appears to be the last English one until one of London, 1840, which, to judge from the price, must have been an abridgment of Mrs. Dobson's abridgment. As will be seen above, a pirated edition was published at Dublin in 1777.

[—] The life of Petrarch, collected from *Mémoires pour la vie de Petrarch*, by Mrs. Dobson. . . Philadelphia, Mitchell, 1817.

8°. pp. xvi, [17]—496. Engraved frontispiece and bastard title.

Sailer, L., editor. Buon capo d'anno! strenna per fanciulli compilata dal professore Luigi Sailer, rettore del collegio Calchi-Tacchi. Milano, Treves, [1875].

1. 8°. pp. xi, 148. Pages 127–129 contain an illustrated article, *La Giovinezza di Francesco Petrarca*, signed "Pietro Battaini (dal francese)." Who was the original French author?

Salvi, F. Manuale della storia della letteratura italiana. Milano, Silvestri, 1834.

2 vols. 8°. Vol. i., pp. xii, 298; ii., ff. [2], pp. 324. Petrarch, vol. i., pp. 52–53, 58–75. *Biblioteca scelta di opere italiane antiche e moderne*, v. 328, 329.

— See Ginguené, P. L.

Salomon, F. A Francesco Petrarca nella celebrazione del quinto centenario dalla sua morte. Padova, Prosperini, 1874.

8°. f. [1], pp. iv. Author's name at end.

Scarabelli, L. Trionfi del Petrarca secondo il codice del Redi collazionato con due altri senza nome nel 1874; estratto dal *Propugnatore*, vol. viii., disp. 1a. Bologna, Garagnani, 1875.

8°. pp. 23. Name of author at end.

[Schiavo, B.]? Lettere di m. Francesco Petrarca all'autor della prefazione premessa alla Retorica d'Aristotile fatta in lingua Toscana dal commendatore Annibal Caro . . . Venezia, Geronima, 1733.

8°. pp. 115. The authorship is also ascribed to Domenico Lazzini. Two copies.

Schlegel, A. W. von. Dante, Pétrarque et Boccace a propos de l'ouvrage de m. Rossetti, *Sullo spirito anti-papale che produsse la riforma, e sulla segreta influenza ch' esercitò nella letteratura d'Europa, e specialmente d'Italia, come risulta da molti suoi classici, massime da Dante, Petrarca, Boccaccio*. [Paris, 1836.]

1. 8°. pp. [400]—418. Extract from the *Revue des deux mondes*, Août 15, 1836.

— Le Dante, Pétrarque et Boccace, justifiés de l'imputation d'hérésie et d'une conspiration tendant au renversement du saint-siège. [Leipzig, Weidmann, 1846.]

8°. pp. [307]—332. From *Oeuvres de m. Auguste-Guillaume de Schlegel, écrites en français et publiées par Édouard Böcking*; tome second.

Scolari, F. Intorno alla Griselda novella rifatta in Latino da Francesco Petrarca sull'argomento di quella di Giovanni Boccaccio, lettera al nob. sig. dottore ed avvocato Giuseppe Fracassetti di Fermo. Venezia, Tipografia del Commercio, 1860.

8°. pp. 8. Author's name at the end.

Senesi, F. Su Francesco da Bologna calcografo e tipografo e sulla di lui sconosciuta edizione del canzoniere del Petrarca riveduta da Tommaso Sclarcino Gammara, letterato bolognese: memoria dell'avvocato Filippo Senesi. [Perugia, 1842.]

8°. pp. 11. Articolo estratto dal *Giornale scientifico-letterario di Perugia*, secondo trimestre, 1842. Author's autograph.

[Serassi, A.], compiler. Rimario dei tre poeti Petrarca, Bembo, e Molza, o sia tavola di tutte le rime dei loro canzonieri ridotte coi versi interi sotto le cinque lettere vocali. Bergamo, Lancillotti, 1746. 12°. ff. [2], pp. 571. Ascribed by Melzi (ii., p. 444) to Serassi; but, so far as Petrarch is concerned, the work seems to be copied from the Rimario di Ridolfi.

Sezanne, G. B. Arezzo illustrata, memorie istoriche, letterarie e artistiche . . . e cenni storici e artistici sovra Poppo e Libbiana. Firenze, Niccolai, 1858.

8°. pp. 376. Francesco Petrarca, pp. 237–244.

Silius Italicus. Seconde guerre punique, poëme de Silius Italicus, corrigé sur quatre manuscrits & sur la précieuse édition de Pomponius, donnée en 1471, inconnue de tous les éditeurs; complétée par un long fragment trouvé dans la bibliothèque du roi, & traduit par m. Lefebvre de Villebrune . . . Paris, Rue Serpente, 1781. . . .

3 v. 8°. Vol. i., pp. lxxj, 167; ii., f. [1], pp. 219; iii., f. [1], pp. 87, 261. Text and translation on opposite pages, with separate pagination. Petrarch: preface, pp. xi–xiii; vol. iii., pp. 30–38 (text), lib. xvi., lines 28–61 inserted from Petrarch's *Africa*, in the belief that the editor had discovered a missing passage of the poem of Silius.

Simpson, A. H. Petrarch. [London, 1874.] 8°. pp. [269]—286. Extract from the *Contemporary Review*, vol. xiv., July, 1874.

Sismondi, J. C. L. Simonde de. De la littérature du midi de l'Europe . . . troisième édition, revue et corrigée. Paris, Treuttel, 1829.

4 v. 8°. Vol. i., ff. [2], pp. iv, 448; ii., ff. [2], pp. 488; iii., ff. [2], pp. 556; iv., ff. [2], pp. 588. Petrarch: Vol. i., pp. 400–430.

**Solenne** (Il) triumpho fatto in Roma. See **Marcatelli, G.**

**Sonetti** è canzoni di diversi antichi avtori toscani in dieci libri raccolte. Di Dante Alaghieri Libri quattro. Di M. Cino da Pistoia Libro uno. Di Guido Cavalcanti Libro uno. Di Dante da Maiano Libro uno. Di Fra Guittone d'Arezzo Libro uno. Di diuerse Canzoni è Sonetti senza nome d'autore. Libro uno. *At end:* Impresso in Firenze per li heredi di Philippo di Giunta nell' anno del Signore. M.D.XXVII. Adi VI. del mese di Luglio.

80. ff. [4], 148. Rime anterior to Petrarch, with allusions to Petrarch in the preface, which is the work of Bernardo di Givnta, who is to be regarded as the editor of the collection. For a Venetian reprint see **Rime** di diversi avtori toscani.

**Sorio, B.** Per la faustissime nozze Nogarola e Da Bagno. [Lezione critica sopra due passi della canzone del Petrarca *Standomi un giorno solo alla finestra*.] Verona, *Libanti*, 1846.

80. pp. 23. Proper subject-tide, p. [8].

**Stebbing, H.** Lives of the Italian poets . . with twenty medallion portraits. . . . London, *Bull*, 1831.

3 v. 120. Vol. i., f. [1], pp. vii, f. [1], pp. 348; ii., ff. [2], pp. 363; iii., ff. [2], pp. 361. Life of Petrarch, i., pp. [75]-210.

**Steinbüchel, A. von.** Die Reliquienschreine der Kathedrale zu Gratz, Arbeiten von Nicola und Giovanni Pisano, die merkwürdigen Vorbilder zu Petrarca's Trionfi. Wien, *Hofdruckerei*, 1858.

fo. ff. [2], pp. 18, 11 pl., pp. 24, 21. The description of the two shrines is signed *v. Steinbüchel*. After the plates follow 34 pp., containing in double columns the text of the Trionfi side by side with the German translation by Karl Förster. This portion of the volume is followed by a new title-page, *Die arché che si conservano nella cattedrale di Gratz con intagli di Niccolò e Giovanni Pisano dai quali Petrarca tolse l'idea de' suoi trionfi*. Vienna, *Stamperia di corte*, 1858. Then comes an Italian rendering of Steinbüchel's text by G. B. Bolza, with a letter from the translator to Ludwig Auer, the well-known director of the imperial printing-establishment at Vienna. Hortis, 321.

**Sunshine** and Petrarch. See **Higginson, T. W.**

**Symonds, J. A.** Renaissance in Italy: The age of the despots . . . London, *Smith*, 1875.

80. pp. xvi, 574. Inserted slip of errata. .

— Renaissance in Italy: The revival of learning . . . London, *Smith*, 1877. . . .

80. pp. xv, 546. Petrarch: pp. 69, and frequently.

— Renaissance in Italy: The fine arts . . . London, *Smith*, 1877. . . .

80. pp. xiv, 539. Petrarch: p. 217.

— Renaissance in Italy: Italian literature, in two parts . . . London, *Smith*, 1881.

2 v. 80. Vol. i., portr., pp. xv, 561; ii., pp. x, 631. Petrarch: i., pp. 84-97; ii., p. 117, and frequently elsewhere. Vol. ii. contains an index to all the five volumes of this important work.

**Tassoni, A.** Considerazioni sopra le rime del Petrarca d'Alessandro Tassoni. Col Confronto de' luoghi de' Poeti antichi di varie lingue; Aggiuntani nel fine vna scelta dell' Annotazioni del Muzio ristrette, e parte esaminate . . . In Modona. M.DC.IX. Appresso Giulian Cassiani . . .

80. ff. [8], pp. 576, f. [1]. Two copies.

**Thomas, G. M.** Ueber neu aufgefundene Dichtungen Francesco Petrarca's; Vortrag in der öffentlichen Sitzung der königl. Akademie der Wissenschaften am 27. März 1858 zur Vorfeier ihres 99 Stiftungstages. . . München, *Weiss*, 1858.

40. pp. 16.

**Thoughts** on what has been called sensibility of the imagination, with practical illustrations from the

lives of Petrarch, Sterne, and Byron; and on other subjects. . . . London, *Simpkin*, 1839.

120. ff. [2], pp. vi, f. [1], pp. 180. Petrarch: pp. 1, 5, 11-22, 57, and elsewhere.

**Tiberto, F.** . . . Laura ed il Petrarca, cantica. Padova, *Giammartini*, 1874.

80. pp. 16.

**Tiraboschi, G.** Storia della letteratura italiana del cav. abate Girolamo Tiraboschi; nuova edizione. . . . Firenze, *Molini*, 1805-13.

9 v. (in 20). 80. Contents:—Tomo I., parte 1, 1805. Della letteratura degli Etruschi fino alla morte d'Augusto, ff. [2], pp. i, f. [1], pp. 217; i., 2, pp. v, [219]-382; ii., 1, Dalla morte di Augusto sino alla caduta dell' impero occidentale, pp. xxii, 244; ii., 2, 1806, pp. vii, [245]-476; iii., 1, Dalla rovina dell' impero occidentale fino all' anno MCLXXXIII, pp. lxxi, 226; iii., 2, pp. vi, [229]-469; iv., 1, Dall' anno MCLXXXIII fino all' anno MCCC, pp. viii, 239; iv., 2, 1807, pp. vi, [241]-511; v., 1, Dall' anno MCCC, fino all' anno MCD, pp. xxix, 341; v., 2, Dall' anno MCCC, fino all' anno MCCCC, pp. v, [345]-663; vi., 1, Dall' anno MCCCC, fino all' anno MD, pp. x, 438, f. [1]; vi., 2, 1809, pp. v, [441]-517; vi., 3, pp. v, [519]-1182; vii., 1, Dall' anno MD, fino all' anno MDC, pp. x, 409; vii., 2, 1810, ff. [2], pp. [411]-767, f. [1]; vii., 3, 1812, ff. [2], pp. [783]-1337; viii., 4, ff. [2], pp. [1339]-1722; viii., 1, pp. viii, 368; viii., 2, pp. xv, [369]-668; ix., 1813. Indice generale, f. [1], pp. 227. Petrarch: v. 1, pp. iii-xxiv (*De Sade's Mémoires*); v., 2, pp. 509-548, and numberless other references in vols. i., iii., v., and vii.; but chiefly in vol. v.

**Tomasini, J. F.** Jacobi Philippi Tomasini patavini D. Marice in Vantio Canonici Sæcularis Petraracha redivivvs, Integram Poetæ celeberrimi Vitam Iconibus ære celatis exhibens. Accessit nobilissimæ foeminae Lavræ Brevis Historia. Ad Eminentiss. et Reverendiss. d. Ioan. Franciscvm Ex Comitibus Guidijs à Balneo S. R. E. Cardinale, &c. . . . Patavii, Typis Linij Pasquati, & Jacobi Bortoli. Apud Paulum Frambotum. MDCXXXV.

40. engr. t.-p., ff. [6], f. [1] with portrs., pp. 208, f. [1]. The first edition of this remarkable and much-quoted work. The engravings are included in the pagination. Thick paper copy.

— Jacobi Philippi Tomasini patavini episcopi Aemoniensis Petraracha redivivvs, Integram Poetæ celeberrimi Vitam Iconibus ære celatis exhibens. Accessit Nobilissimæ Feminae Lavræ brevis historia. Editio altera correctæ & aucta. Cui addita Poetæ Vita Pavlo Vergerio, Anonymo, Iannozzo Manetto, Leonardo Aretino, Et Lydovico Beccadello Auctori-bus. Item, V.C. Fortvnii Liceti ad Epist. Tomasini de Petrarchæ cognominis orthographia Responsum. Patavii, clō lo cl. Typis Pauli Frambotti Bibliopolæ . . .

40. engr. t.-p., ff. [7], pp. 279, ff. [9]. The date, in consequence of an indistinct L, is frequently mistaken for 1601 (ctō to ct.) and often so cited. Another copy lacks the engraved title-page.

**Tomlinson, C.** The sonnet, its origin, structure and place in poetry; with original translations from the sonnets of Dante, Petrarch, etc., and remarks on the art of translating. . . London, *Murray*, 1874.

80. pp. xvi, ff. [2], pp. 227. Largely relating to Petrarch.

**Tosini, P.** La liberta dell' Italia dimostrata à suoi prencipi [*sic*] e popoli. . . Amsterdam, *Steenhouwer*, 1718-20.

2 v. 120. Vol. i., 1718, pp. 4, v-xii, 471; ii., 1720, ff. [2], pp. 504. Petrarch: vol. ii., pp. 429-433, including the whole of the canzone *Italia mia*.

**Trivellato, G.** Carmina latina et itala. . . Patavii, *Typis seminarii*, 1857.

80. ff. [4], pp. 264, f. [1]. *Franciscus Petrarca in capitolio laurica donatus; ode aëtica*, pp. 1-4.

**Trollope, F. E. and T. A.** The homes and haunts of the Italian poets. . . London, *Chapman*, 1881.

2 v. 80. Vol. i., pp. vii, ff. [2], 296; ii., pp. vii, ff. [2], 300. Petrarch: i., pp. 51-103.

**Tuckerman, H. T.** Petrarch. [New York, 1845.]

8<sup>o</sup>. pp. 468-476. Extract from the *American review*, a *Whig journal*, vol. i., no v. (May, 1845).

— Thoughts on the poets . . . a new edition. New York, *Francis*, 1851.

8<sup>o</sup>. f. [1], pp. 318. "Petrarch": pp. 1-29—the essay previously published in the *American Review* (New York, 1845).

**Tvogno Figaro.** See **Valmarana A.**

[**Tytler, A. F., lord Woodhouselee.**] An historical and critical essay on the life and character of Petrarch: with a translation of a few of his sonnets. . . . Edinburgh, *Ballantyne*, 1810.

8<sup>o</sup>. portr. of Petrarch, pp. vii., portr. of Laura, pp. 260, f. [1]. Two copies, one lacking the portrait of Petrarch, the other the corrections. The first edition was published in 1785.

**U[nge]r. [J. F. von.]** Nachrichten von den ältern erotischen Dichtern der Italiener. Hanover, *Hofbuchhandlung*, 1774.

8<sup>o</sup>. pp. 149, f. [1]. Petrarch: pp. 20-33. Preface signed *Ur*.

**Urbani, D.** Per la commemorazione in Arquà del quinto centenario dalla morte di Francesco Petrarca. Venezia, *Cecchini*, 1874.

8<sup>o</sup>. ff. [3]. Author's name, place and date at end.

**Valentinelli, G.** Codici manoscritti d'opere di Francesco Petrarca od a lui riferentisi posseduti dalla biblioteca Marciana di Venezia ed illustrati dall'ab. Giuseppe Valentinelli, prefetto della biblioteca medesima. Venezia, *Cecchini*, 1874.

1. 8<sup>o</sup>. pp. 107. Estratto dal libro *Petrarca e Venezia* pubblicato per opera dell'Ateneo Veneto a spese del Comune nell'occasione del quinto Centenario del Petrarca. See *Petrarca e Venezia*.

[**Valmarana, A.**] Smisaggiagga de sonagitti, canzon, e smaregale in lengua pavana, de Tvogno Figaro da Crespaoro, e de no sò que altri buoni Zugolari del Pauan, e Vesentin. Parte prima. . . . In Padoua Appresso Ioanni Cantoni. M.D.LXXXVI.

4<sup>o</sup>. ff. [52]. *Sonagetto al muò de quel del Spetrarca*, Amor m'ha posto come segno à strale &c., ff. F-F2.

**Vandam, A. D.** Amours of great men. . . . London, *Tinsley*, 1878.

2 v. 8<sup>o</sup>. Vol. i., pp. xiii, 365; ii., ff. [3], pp. 371. *On unrequited love: Petrarch and Laura*, pp. 45-87. Bound by Hammond.

**Varchi, B.** Lezioni di m. Benedetto Varchi Accademico Fiorentino, Lette da lui pubblicamente nell'Accademia Fiorentina, sopra diverse Materie, Poetiche, e Filosofiche, raccolte nuovamente, E la maggior parte non più date in luce, con dve tavole, vna delle materie, L'altra delle cose più notabili: con la vita dell'autore, all'illustriss. et eccellent. sig. Don Giovanni De' Medici. In Fiorenza, per Filippo Giunti, M D XC.

4<sup>o</sup>. ff. [12], pp. 682, ff. [11]. The volume abounds in Petrarch allusions and quotations; but the portions more especially devoted to the poet are the following: pp. 318-342, *Lezione di m. Benedetto Varchi, sopra il sonetto di m. Francesco Petrarca, il quale incomincia. S'Amor non è, che dunque è quel, ch'io sento? letta da lui pubblicamente nell'Accademia Fiorentina, la terza Domenica di Quarantina. L'anno M. D. L. III.*; pp. 458-550, *Lezione prima (= ottava) di Benedetto Varchi sopra le tre canzoni de gli occhi, Letta da lui privatamente nello Studio Fiorentino il quarto Giouedi d'Aprile. MDXLI.*; pp. 500-509, *Il principio delle lezioni di Benedetto Varchi sopra il canzoniere di m. Francesco Petrarca, Nel quale si tratta della poetica in generale Recitata da Lui pubblicamente Nell'Accademia Fiorentina la Seconda Domenica d'Ottobre, L'anno MDLIII.* The tavola delle lezioni is on the reverse of the title-page, while the tavola delle cose più notabili fills the first 8 of the 11 unnumbered ff. at the end, the remaining 3 comprising a sonnet, the errors, the register, and a second imprint.

**Veratti, B.** Della Laura del Petrarca e di un'antica vita di questo. [Modena, *Soliani*, 1865.]

8<sup>o</sup>. pp. 22, f. [1]. Estratto dagli *Opuscoli religiosi, letterari e morali*. No title-page.

— Di alcune rime attribuite al Petrarca. [Modena, *Soliani*, 1867.]

8<sup>o</sup>. pp. [71]-94. Extract from the *Opuscoli religiosi, letterari e morali*, serie II., tomo x., fasc. 28.

— Di due neglette poesie del Petrarca. [Modena, *Soliani*, 1868.]

8<sup>o</sup>. pp. [286]-295. Extract from the *Opuscoli religiosi, letterari e morali*, serie II., tomo xii., fasc. 35 (Settembre e Ottobre, 1868).

**Versi morali et sententiosi**, di Dante, del Petrarca, di M. Lodouico Ariosto, & de molti altri autori. Per vtilità comvne insieme raccolti, perche in essi si può imparare molte cose utili & virtuose. . . . In Venetia ne la contra [sic] Di S. Maria formosa. M D LIII.

16<sup>o</sup>. t.-p. ff. 206. Ferrazzi (p. 200) gives this title, making the imprint read, *In Venetia ne la contrada S. Maria Formosa*, 1553, and making the number of pages (instead of folios) 204. The extracts from Petrarch, with the heading, *Del Petrarca*, begin on the reverse of f. 10, and end on the obverse of f. 18. The *Versi morali et sententiosi* end on the obverse of f. 109, the reverse being blank. On the obverse of f. 110 is this title: *Opera del magnifico cavaliere messer Antonio Philieremo Fregoso la qual tratta de' duei Filosofi, cioè di Democrito che Kaldia de le fozze di questo mondo, & Heracrito che plingoua le Miserie humane*, beneath which are six Latin verses, entitled, *Bartholomaei Simonetti Epigramma. The Kiso di Democrito e pianto d'Heracrito* of Fregoso, which is given complete, extends to the reverse of f. 159; it is followed by *Stanze et versi estratti Dal sogno del Carania*, occupying the remaining ff.

**Vie de Pétrarque, and Vie de François Petrarque.** See **Roman, J. J. T.**

**Viertel, A.** Die Wiederaufindung von Cicero's Briefen durch Petrarca, eine philologisch-kritische Untersuchung. . . . Königsberg in Pr., *Hartung*, 1879.

4<sup>o</sup>. pp. 44.

**Villemain, A. F.** Cours de littérature française . . . : tableau de la littérature du moyen âge en France, en Italie, en Espagne et en Angleterre; nouvelle édition. Paris, *Didier*, 1846.

2 v. 8<sup>o</sup>. Vol. i., ff. [2], pp. iv, 372; ii., ff. [2], pp. 350. Petrarch: ii., pp. 9-31.

**Virorum** qui superiores nostrosque seculo evditiōe et doctrina illustres memorabiles fuerunt, vitæ. See **Fichard, J.**

**Vita** di Francesco Petrarca scritta da incerto trentista. Bologna, *Romagnoli*, 1861.

8<sup>o</sup>. pp. 22. *Scelta di curiosità letterarie inedite o rare*, edizione di 202 esemplari, no 134. Preface signed Gaetano Romagnoli. Also a duplicate, no. 118.

**Voigt, G.** Die Wiederbelebung des classischen Alterthums oder das erste Jahrhundert des Humanismus . . . zweite umgearbeitete Auflage. Berlin, *Reimer*, 1880-81.

2 v. 8<sup>o</sup>. Vol. i., pp. xii, 595; ii., pp. viii, 547. The first book (vol. i., pp. 21-159) is devoted to Petrarch, with many references elsewhere.

**Walree, J. P. van.** Over den invloed van Petrarca op de klassieke letterkunde . . . [Amsterdam, 1820.]

8<sup>o</sup>. pp. 52. No title-page.

[**Watterston, G.?**] The Wanderer. [Richmond, Va., 1843.]

8<sup>o</sup>. pp. 17-25. Extract from the *Southern literary messenger*, vol. ix., no. 1 (January, 1843). Chap. II. of the essay is devoted to Vauchuse and Petrarch (pp. 21-25). The introductory note is signed "G. W.," these initials apparently representing the name of George Watterston, formerly librarian of Congress, and author of many works of a miscellaneous character.

[**Westphalen, E. C. von.**] Petrarca: ein dramatisches Gedicht in fünf Akten, von der Verfasserin der *Charlotte Corday*. . . . Hamburg, *Hoffmann*, 1860.

80. pp. 324, ff. {2}, pl. The authoress, Engel Christine von Westphalen, whose maiden name was von Axen, was born 1758 and died 1840. Besides this drama and *Charlotte Corday*, she published three collections of poems. The volume was printed at Jena. Ferrazzi (p. 92), by what is probably a singular blunder of the printer, makes Charlotte Corday the authoress of the play.

**Wismayr, J.** Pantheon Italiens, enthaltend Biographien der ausgezeichnetsten Italiener, nebst deren Bildnissen . . . des ersten Bandes, zweyte Abtheilung: [Francesco Petrarca]. Salzburg, Mayr, 1816.

40. pp. iv, lith. portr., pp. [57]-148.

**Wolff, A.** Die italiänische National-Literatur in ihrer geschichtlichen Entwicklung vom 13ten bis zum 19ten Jahrhundert; nebst den Lebens- und Charakterbildern ihrer classischen Schriftsteller und ausgewählten Proben aus den Werken derselben in deutscher Uebersetzung. . . Berlin, Hempel, 1860.

t. 80. pp. viii, f. [1], pp. 620. Also under the title of *Die Classiker aller Zeiten und Nationen* . . . erster Theil." Francesco Petrarca, pp. 69-87; Die Petrarca'sche Dichtungsarten und Auswahl aus den Uebersetzungen der Gedichte Petrarca's, pp. 87-101.

**Woodhouslee, A. F.** Tytler, lord. See Tytler, A. F.

**Zabborra, G. B.** Petrarca in Arquà, dissertazione storico-scientifica di Giò. Battista Zabborra, figlio di Paolo; scritta nell'anno CIO. IO. CC. IIIC.; opera postuma per alcune vicende sospesa dapprima e resa pubblica presentemente colle stampe dopo

l'inopinata perdita del giovine autore. Padova, Seminario, n. d.

80. engr. t.-p., pp. xcvi, f. [1], 6 folding pl. and 2 ports. Ferrazzi (p. 31) makes the date of the publication 1791; but the title-page states that the book was not written until 1797.

**Zacco, T. di, count.** Studi sopra Petrarca . . . pubblicazione postuma; estratto dal *Giornale di Padova*. Padova, Sacchetto, 1870.

40. f. [1], pp. [3]-36.

**Zambrini, F.** Le opere volgari a stampa dei secoli XIII e XIV indicate e descritte . . . si aggiungono . . . inediti de' quali alcuni citati dagli accademici della Crusca. Bologna, Fava, 1866.

80. pp. xiv, f. [1], pp. 532, f. [1]. *Collezione di opere inedite o rare dei primi tre secoli della lingua*; third edition. Petrarch titles, pp. 340-356.

**Zendrini, B.** Petrarca e Laura; studio. . . Milano, Lombardi, 1875.

1 80. pp. 61. Estratto dalla *Rivista italiana di scienze, lettere ed arti*.

**Zingerle, A.** Petrarca's Verhältniss zu den römischen Dichtern. [Innsbruck, Wagner, 1871.]

80. pp. [5]-21. Extract from *Kleine philologische Abhandlungen von Dr. Anton Zingerle*, i. Heft.

**Zuccala, G.** Della solitudine secondo i principii di Petrarca e di Zimmermann, lettere . . . con l'aggiunta di due orazioni sul bello ideale, e sul mirabile dello stesso autore. Pavia, Rizzoni, 1822.

80. pp. 280. Second edition. Letters ix. and x (pp. 63-88) are more specially devoted to Petrarch.

**Zumbini, B.** Studi sul Petrarca. . . Napoli, Morano, 1878.

80. ff. [4], pp. 265, f. [1]. Inserted slip of errata.



# APPENDICES





# 1. PETRARCH ICONOGRAPHY.\*

## Portraits of Petrarch.

### WATER COLOR.

1. Canvas; 25 centimeters; copy, by a Florentine artist, of the Laurentian library portrait; half-length; profile to the left, with hood and wreath.

### ENGRAVINGS.

2. **Adam.** Le Titien pinx; 11; framed in double lines; face nearly full, slightly right; hair long, parted; pearl chain on breast; fur-faced garment; beneath, F. PETRARQUE Poète Italien Né en 1304 dans Arezzo mort en 1341 [sic].

Two copies.

3. **Bernardi.** Agricola dipinse; Borani disegnò; 14; half-length; profile, right, with hood and wreath; beneath, FRANCESCO PETRARCA Nato in Arezzo, città della Toscana, il di 20 Luglio 1304. Morto in Arquà, villaggio Padovano, il di 18 Luglio 1374.

Two copies on paper and one on vellum, the last having beneath only the name, FRANCESCO PETRARCA.

4. **Boutrois and Jouannin.** Gravé d'après l'original de Gazzini; 10; enclosed in double lines; three-quarters face, right, with hood and wreath; book in left hand.

5. **Burger, J.** Giorgio Vasari pinxt.; S. Amsler del; 28 x 29.5; group of six early Italian writers, four with the laurel, Dante seated, the rest standing; on a table at the left are globes, a sextant, an inkstand, and books. Petrarch, with hood and wreath, presents a three-quarters face, right; his right hand extended and his left resting upon a book, on the cover of which is a medallion of Laura. Beneath are the names in the order of the figures, commencing at the left: *Guido Cavalcanti. Cino da Pistoja. Petrarca. Boccaccio. Dante. Guido d'Arezzo.* At bottom, *In Commission bei Amsler & Ruthart in Berlin. Druck von J. Becker in Berlin.*

Vasari's well-known picture was painted in 1544 (see his *Vite de' pittori*, Milano, 1807. vol. i., p. 122). When compared with the earlier copper-plate mentioned below (see no. 25) the figures are in reverse order.

6. **Chapman, J.** 14.5; enclosed in line; in oval above, profile, right, with hood and protruding wreath; in oblong frame below, Petrarch and his father in the scene of the burning Virgil; beneath, PETRARCH; at bottom, *Engraved for the Encyclopedia Londinensis Oct. 1823.*

7. **Chauvet.** Imp. Delatre; 12.5; oval in rectangle; profile, left, with wreath; below oval, harp, laurel branch, torch; wreath at top, shield on boss at bottom; on panel, F. PETRARQUE Né à Arezzo en 1304 Mort à Arquà en 1374.

Another copy printed in tint.

8. **Delvaux, R.** 8.5; oval in rectangle; three-quarters face, right, hood and fillet; on panel, FRANCESCO PETRARCA nato in Arezzo. 1304. morto in Arquà. 1374.

Two copies.

9. **Desrochers.** 14.5; oval in rectangle; half-length; profile, right, hood and wreath; on scroll under frame, *François Petrarque Poète et Philosophe [sic] un des beaux génie [sic] d'Italie, il naquit à Arezzo et mourût en 1374 Agé de 70 Ans*; on panel below,

Du Philosophe le plus Sage,  
Du Poète le plus Scavant,  
Ainsi que du fedèle Amant,  
Petrarque est la parfaite Image.

10. **Fontana, P.** Luigi Agricola dis; Raffaele Sanzio d'Urb. dipin. nel quadro del Parnasso al Vaticano; 26; in frame of lines; three-quarters face, left, hood and wreath; beneath, FRANCESCO PETRARCA Nato in Arezzo l'anno 1304. Fui solennemente coronato Poeta in Roma nel 1341. Giunto all'età di anni 70, morì in Arquata presso Padova; at bottom, *In Roma presso Agapito Franzetti nel Corso alle Convertite.*

11. **G—, C.** 10; half-length, without frame; face nearly full, a little to right, hood and wreath; Morghen type; in right lower corner the initials C. G.; beneath, F. PETRARCA; lithograph.

12. **Gandolfi.** Quariento dip.; Gaet. Bozza, dis.; 16.5; half-length; profile, right; hood faced with fur, hands elevated; beneath, FRANCESCO PETRARCA; at bottom, *Firenze presso Giuseppe Molini.*

13. **Grave, R.** R. Morghen, dt.; 6; head, wreath, and book in a frame of arabesque line work; with engraved title-page of the Pickering edition of the *Rime* (London, 1822).

14. **Guibert, J.[?] B.** 9.5; half-length; profile, left, hood and wreath; beneath, FRANÇOIS PETRARQUE, Né à Arezzo in Toscane, le 20 Juillet 1304. mort le 18 Juillet 1374, à Arquade dans le territoire de Padoue.

Two copies.

15. **Heath.** Drawn by Miss Paye; 14.5; mural tablet with mask in centre at top; profile in sculptured relief, right, hood and protruding wreath; above, D. FRANCISCUS; beneath, *From an authentic antique Bronze in the possession of Richard Heber Esq.*; at bottom, *Published by John Miller May. 1868.*

16. **Hopwood.** 9.5; oval; full face, hood and wreath; book with clasps in left hand; Morghen type.

17. — Gaitte del.; 15; group, half-lengths of Dante (with lyre), Petrarch, Tasso (with closed

\* The engravings are arranged, as far as possible, under names of the engravers: the measurements are of height, and in centimeters; the smaller engravings are inserted in sheets of uniform size, and the photographs are uniformly mounted.

scroll), and Ariosto (with open scroll), all crowned; Petrarch at right of Dante, full face, Morghen type; below, section of the globe, with lyre, musical pipe, book, and scroll.

18. **Langlumé.** P. Sudre [del?]; 11.5; oval, profile, left, hood and wreath; beneath, *Petrarque*; lith. de Langlumé.

19. **Lapi, Æ.** Ermini dis.; 9; oval in rectangle; bust; profile, left, hood and wreath; on panel, PETRARCA.

Another copy in tint, without names of designer and engraver.

20. **Le Mire, N.,** del. & sc. 10; oval in rectangle; three-quarters face, left, hood and wreath; under frame, lyre, laurel branch, and torch; on panel, PETRARQUE.

21. **Littret.** 10; oval in rectangle; three-quarters face, left, hood and fillet; oval frame on pedestal, on which, FRANCESCO PETRARCA; beneath, *Littret del. sc. 1768.*

Two copies.

22. **Morghen, R.** Stefano Tofanelli delineo; 22.5; half-length; full face, wreath and hood; book with clasps in right hand; beneath, FRANCESCO PETRARCA; at bottom, *Luigi Banti impresso.*

23. **Rosmäsler, jun.** 9; octagon; profile, right, with hood; beneath, FRANCESCO PETRARCA; at bottom, *Zwickau bei Geb. Schuman 1817.*

24. **Villain.** 21 (including inscription, but tablet only 16.5); mural tablet in sculptured relief; profile, left, with wreath; on frame below, F. PETRARCA; beneath, in inscriptional letters, SIMION DE SENIS ME FECIT SVB Anno DOMINI M.CCC.XLIII.; at bottom, *Lith. de Villain rue de Sèvres N. 11.*

25. [*No name*]. 40 (including names at top and inscriptional verses at bottom); group of six half-length figures, one seated; on the right, in front, a table with globes, a sextant, an inkstand, and books; Petrarch fourth figure from left, three-quarters face, left, hood and wreath, right hand extended, left resting on book with medallion of Laura on cover; in panels across the top, each name over its figure in the following order, from left to right—GVIDO CAVALCANTES. DANTES. IOANNES BOCCATIVS. FRANCISCVS PETRARCHA. ANGELVS POLITIANVS. MARSILIVS FICINVS.; beneath, in three columns, stanzas in Latin (Dante having a couplet in Latin and a stanza in Italian), each with numbers and the names of the figures in same order as at the top (the number 3 over IOAN. BOCCATIVS being engraved thus —E); the Petrarch stanza with the heading, 4 FRAN PETRARCHA, is as follows:

*Quam tua dextra tenet librum, diuine petrarcha,  
effigiem lauræ cur gerit ille tuæ:*

*An tibi quod peperit, quantum per secula longa  
laudis ab æterna posteritate feret:*

Just over the head of each figure is a number corresponding to those attached to the names below.

A copper-plate engraving of the 16th century of Vasari's picture (see no. 5), from the Firmin-Didot sale.

26. [—]. 14.5; oval renaissance frame in rectangle, with intervening ornamentation of insects, vines, and flowers; half-length; profile, right, hood and wreath; on frame encircling the profile, FRANCISCO PETRARCHA FLORENTINUS.; on renaissance panel below.

*Italia scriptis vivit celeberrimus omni*

*Qui nunc Euganeis colle Petrarcha Jacet;*

at the top, 78 VI.

Another copy, without the numbers at the top, but having in the lower right hand corner the number *III.*

27. [—]. 19; oval in rectangle; three-quarters face, left, with hood only; ribbon knot above oval; below it, book, inkstand, wreath, trumpet, and lyre; on panel, FRANCISCUS PETRARCA CANONICUS PATAVINUS ANNO MCCCCL.

28. [—]. 10 (external line, but portrait proper only 7.5); three-quarters face, left, hood and wreath; beneath, *Petrarque*; at top, *Voyages en France &c.*

29. [—]. 8.5; oval in rectangle, frame resting on pedestal; three-quarters face, left, hood and fillet; on pedestal, *FRANÇOIS PETRARQUE Né en 1304 Mort en 1374.*

From same type as no. 21.

30. [—]. 9 x 14.5; oblong renaissance mural tablet, with palette, book, etc., in centre; at each side are circular frames, enclosing on the right a head of Petrarch, on the left that of Boccaccio; Petrarch, half-length, profile left, hood and wreath, right hand with stylus resting on a book, and beneath, PETRARQUE; Boccaccio also with pen and book, and beneath, BOCCACE; engraving on wood.

#### Portraits of Laura.

##### WATER-COLOR.

31. Canvas; 25; copy, by a Florentine artist, of the Laurentian library portrait; half-length; three-quarters face, coif, braided locks, necklace.

##### ENGRAVINGS.

32. **Delpech.** 26 (external border line, but portrait itself only 22.5); three-quarters face, right, with coif and necklace; dress in blue and gold; hands folded, right one holding book; drapery on the right, press on the left; beneath, *Laure*; lithograph in colors; *Lith. de Delpech.*

33. **Desrochers.** 14.5; oval in rectangle; half-length; profile, left, jeweled tiara; left hand raised holding a flower, right hand with globe or fruit; laced bodice; below, *La belle Laure la bien aimé [sic] de Pétrarque elle naquit à Avignon et y mourut en 1314 âgée de 31 an [sic] le Roy François 1<sup>er</sup> fit l'Épithaphe cy dessous*; on panel:

*O, Gentille Ame, étant tant Estimée,*

*Qu'il te poura louer qu'en se taisant,*

*Car la parole est toujours reprimée,*

*Quand le sujet surmonte le disant.*

Pendant to no. 9.

34. **Du Bois de Beauchêne.** 22 (to bottom of inscription, but tablet only 16.5); mural tablet with sculptured bust in relief; nearly full face, slightly right; coif and flowing hair partly in braids; hand on breast; on frame below, DIVA LAVRA.; beneath tablet, in inscriptional uncial letters,

SPLENDIDA LVCE IN CVI CHIARO SE VEDE

QVEL BE CIE PVO MOSTRAR NEL MODO AMORE

OVERO EXEMPLO DEL SOPRA VALORE

E DOGNI MERAVEGLIA INTIERA FEDE.

ET-C.

This appears to be a pendant to no. 24.

35. **Lapi, Æ.** Ermini dis.; 9—; oval in rectangle; bust; three-quarters face, left, with coif; on panel, LAURA.

Pendant to no. 19; another copy, without names of engraver and designer, printed in tint.

36. **Le Mire, N.,** del. & sc. 10; oval in rectangle; wreath at top of frame; at bottom of frame, doves, torch, bow, and quiver; nearly full face, slightly right, flowing hair, pearl necklace; on panel, LAURÉ.

Pendant to no. 20.

37. **Morghen, R.** Simon Memmi pinxit; 17.5; half-length; veil, pearl necklace, and pendant; laced bodice; right hand visible; beneath, **BEATI GLI OCCHI, CHE L'A VIDER VIVA**; at bottom, *Archetypum est Senis penes Eq. Antonium Piccolomini Bellanti.*

38. [—]. An impression of the preceding made before completion of the plate.

39. [No name]. 9.5; half-length; head inclined towards right shoulder; coif and veil, hair flowing, necklace, laced bodice; right hand holding lower part of veil; beneath, *La belle Laure Amie de Petrarque.*

40. [—]. 9.5 (external lines, but head only 7.5); three-quarters face, right; coif, with chain on forehead; locks flowing, necklace; beneath, *Laure*; at top, *Voyages en France &c.*

Pendant to no. 28.

#### Miscellaneous Engravings.

41. **Cattaneo, G.** Giovanni Migliara disegnò; 14; Petrarch's birth-house at Arezzo; house on the right, well on the left, walled garden in the background; beneath, *Veduta della casa in Arezzo, ove nacque Francesco Petrarca.* At bottom, *Da poi ch'è nacqui in su la riva d'Arno.*

42. **Gautier.** Peint par L. Rubio; 44 x 57; group—Laura in the centre background seated on a dais, female figure at her right holding her left hand, group of musicians at the right, at the left Memmi seated before the easel, Petrarch standing at his left, with left hand raised and a book in the right; light from window at the left; beneath, **PÉTRARQUE FAISANT FAIRE LE PORTRAIT DE LAURE PAR SIMON MEMMI**; at bottom, *Imprimé & Publié par Goupil & Cie le 1er 8bre 1860 Paris-London . . .*

43. **Ledoux, A.** Ch. Wanters pinxit; 30 x 52.5; group on a terrace; Laura centre right, standing, Petrarch seated at the right; seven figures (three seated) on left half of engraving; extreme left, female scattering flowers; trees and landscape in the background; beneath, *Pétrarque & Laure*; at bottom (left), **PARIS-DUSAC & Cie Edrs** 14. *Boulevard Poissonnière* (right), **NEW YORK, by Knoedler et Co** [sic].

44. [No name]. Five lithographed views, *F. Petrarca casa, credenza and sedia, la gatta, and tomba*, mounted on one sheet, with text, from the *Ricordo del V° centenario dalla morte del Petrarca* (Padova, 1874).

#### Photographs.

45. **Arezzo.** Two views mounted together, one a panorama "preso da S. Maria delle grazie" (18 x 22.5), the other a view of the town from the opposite side of the Chiana (11 + x 20—).

46. — 13— x 9.5; view of the birth-house; the house on the left, well in the distance on the right; [by Mugna?]

47. **Arqua.** Set of seven views (each 9.5 x 12.5: 1. *Salita alla casa Petrarca*; 2. *Ingresso alla casa Petrarca*; 3. *Prospetto della casa Petrarca*; 4. *Stanza principale della casa Petrarca*; 5. *Mobili del Petrarca*; 6. *Fontana Petrarca*; 7. *Tomba del Petrarca*; fotografia Farina; G. Canella disegnò; deposito presso i fratelli Salmin, Padova; at top, *Arqua-Petrarca 1874.*

48. **Avignon.** 17 x 28.5; view of the city from the other side of the Rhone.

49. — 16 x 28.5; view of a portion of the city, with the chapel and ruined bridge of St. Benazet.

50. — Two views mounted together, one of the cathedral (19 x 9.5), the other of one of the city gates (9.5 x 10.5).

51. — Four views, mounted together, of the cathedral and papal palace (10 x 16—), the conservatoire de musique or old mint, the papal palace at a distance, the old tower, etc. (9.5 x 15).

52. — Four views (each 9.5 x 15), mounted together, of various portions of the city.

53. — 18 x 29; view of the papal palace, with cathedral in the foreground.

54. **Laura.** 18.5 x 16.5; copy of the Laurentian library portrait; numbered, 3593.

55. **Montpellier.** Four views (each 9.5 x 15.5) of different portions of the town.

56. **Petrarch.** 28.5 x 20—; statue of Petrarch in the portico of the Uffizi, Florence; lettered, 3290 *Firenze (Uffizi), Francesco Petrarca (Leoni fecit).*

57. — 16.5 x 13; copy of the Laurentian library profile portrait; lettered 3592.

58. — Four photographs of Petrarch portraits, varying sizes (two from the Morghen engraving), mounted on one sheet, together with one of Laura (from the Laurentian library picture).

59. **Vaucluse.** View of the fountain of Vaucluse (9.5 x 15), and another of the village of Vaucluse (9 x 15—), mounted on one sheet.

## II. PETRARCH BIBLIOGRAPHIES.

The various editions of the works of Petrarch are enumerated in all the large **bibliographical dictionaries**, as in Brunet's 'Manuel du libraire' (cinquième édition, Paris, 1860-65, vol. iv., coll. 534-571) and in its 'Supplément,' by Deschamps and Brunet (Paris, 1878-80, vol. ii., coll. 215-221); in Ebert's 'General bibliographical dictionary' (English edition, Oxford, 1837, pp. 1323-1337, vol. iv.); in Grässe's 'Tresor des livres' (Dresde, 1859-60, vol. v., pp. 221-237); and, so far as the earliest editions (before 1500) are concerned, in Hain's 'Repertorium bibliographicum' (Stuttgartiae, 1826-38, vol. iv., pp. 76-87). These last, down to about the middle of the sixteenth century, are likewise treated in Mattaire's 'Annales typographici' (Hagæ-comitum [Amstelodami] 1719-26) and its successor, Panzer's 'Annales typographici' (Norimbergæ, 1793-1803). Titles of Italian editions will be found in the **general Italian bibliographies**, as in Gamba's 'Serie dei testi di lingua' (pp. 218-232 and elsewhere of the Venice edition of 1839), in Fontanini's 'Biblioteca dell' eloquenza italiana' (vol. ii., pp. 7-48 and 49-60 of the Parma edition of 1804), and in Haym's 'Biblioteca italiana' (vol. ii., pp. 61-79 and elsewhere of the Milan edition of 1803); while the oldest issues of the Italian press are catalogued in the admirable work of Zambrini, 'Le opere volgari a stampa dei secoli XII e XIV' (third edition, Bologna, 1866, pp. 340-356), which forms a part of the 'Collezione di opere inedite o rare.' There have likewise been published no inconsiderable number of bibliographical essays treating **separate topics** of Petrarch bibliography. Among these are several relating to the biographies of Petrarch and Laura, as the 'Serie cronologica delle vite del Petrarca' in Domenico de' Rossetti's 'Petrarca, Giulio Celso e Boccaccio' (Trieste, 1828, pp. 285-312); the 'Brevi notizie intorno agli scrittori ed alle edizioni delle vite del Petrarca' in Baldelli's 'Del Petrarca e delle sue opere' (second edition, Firenze, 1837, pp. xxi-xxiv); and Zefirino Re's 'I biografici del Petrarca' (Fermo, 1859), to which may perhaps properly be added the same author's 'I ritratti di Laura' (Fermo, 1857). Others are devoted to **special works** of Petrarch, like the list of the editions of the Africa given by De' Rossetti in the prefatory part of his edition of the 'Poesie minori del Petrarca' (Milano, 1829-34, vol. i., pp. xlvii-xlviii), where there is likewise much other interesting bibliographical matter; the invaluable list of the editions of Petrarch's Epistles in Fracassetti's collection of the 'Lettere di Francesco Petrarca' (Firenze, 1863-67, vol. i., pp. 19-21), which is followed by several pages of notes and by a careful list of the manuscripts in which the best texts of the various Epistles are to be found; and a list of the editions and versions of the De Remedii, prefixed to the Italian translation by Dassaminiato, edited by Stolfi, and published in the series of the 'Collezione di opere inedite o rare' (Bologna, 1867-68, vol. ii., pp. 41-43)—a list partly extracted from the second Rossetti catalogue, but which, as given in the pages cited, is not characterized either by accuracy or completeness. Other works still relate to **special Petrarch editions**, as in the case of Piombolo's 'Analisi delle opere del Petrarca contenute nell' edizione di Basilea

1581,' in his work 'Sulle opere di messer Francesco Petrarca' (Brescia, 1807); Pezzana's 'Notizie bibliografiche intorno a due rarissime edizioni del secolo XV' (Parma, 1808), one of the editions alluded to being the 'Rime del Petrarca pubblicata da Gaspare e Domenico Siliprandi nel 1477'; Costanzo Gazzera's interesting 'Osservazioni bibliografiche letterarie intorno ad un' operetta falsamente ascritta al Petrarca' (Torino, 1823), of which the subject is an edition of the work 'De vita solitaria' of Lombardo dalla Seta, printed in the fifteenth century, probably at Lyons, and attributed to Petrarch in consequence of its title being identical with that of one of the latter's treatises; Rossetti's 'Edizione singolarissima del Canzoniere' (Trieste, 1826), on the extremely early edition of the Canzoniere, without name of printer, place, or date, which is now known as number 401 of Hortis's catalogue of the Petrarchesca Rossettiana, at Trieste; Panizzi's 'Chi era Francesco da Bologna?' (London, 1838), and Senesi's 'Su Francesco da Bologna e sulla di lui sconosciuta edizione del Canzoniere' (Perugia, 1842), the two latter referring to the rare edition of the Rime printed by Francesco da Bologna in 1616 at Bologna. The bibliographical works relating to Petrarch in the following list, however, are of a different character, all of them (with a single exception) being exclusively concerned with Petrarch books, and all of them treating a large number of editions.

## Manuscripts—

**1835-8.** 1 manoscritti italiani della regia biblioteca parigina descritti ed illustrati dal dottore Antonio Marsand, Paris, 2 v.

The first volume relates to the National library, the second to the Arsenal, St. Geneviève and Mazarin libraries. Professor Marsand describes 35 Petrarch MSS., of which 2 are lives of Petrarch, 1 a translation of the De Remedii, and nearly all the rest codices of the Rime or comments upon them. The Latin MSS. of Petrarch at Paris sorely need descriptions at least as faithful as those here given of the Italian ones. In regard to Petrarch MSS. north of the Alps many other sources of information must be consulted, among the more important being Denis's 'Codices manuscripti theologici bibliothecæ palatinæ vindobonensis' (Vienna, 1794-1802), with the later work published by the Vienna Academy, 'Tabulæ codicum manuscriptorum in bibliotheca palatina vindobonensi asservatorum' (Vienna, 1864-75); the 'Catalogus codicum manuscriptorum bibliothecæ regie monacensis' (Munich, 1858-76); and Melot's 'Catalogus codicum manuscriptorum bibliothecæ regie' (Paris, 1739-44). In Italy itself, besides the more recent works mentioned below, Bandini's 'Catalogus codicum manuscriptorum græcorum, latinorum et italorum bibliothecæ Laurentianæ' (Florence, 1764-75), and the supplement, 'Bibliotheca Leopoldina Laurentiana' (Florence, 1791-93) are of especial value. The sale catalogue of the Libri manuscripts (London, 1859) contains (pp. 174-176) 8 Petrarch titles.

**1874.** I codici petrarcheschi delle biblioteche governative del regno, indicati per cura del ministero dell' istruzione pubblica [e descritti da E. Narducci]. Roma.

This excellently conceived and excellently executed volume was a contribution of the Italian government to the literature which originated in connection with the general celebration of the fifth centenary of Petrarch's death (1874). It describes 419 Petrarch MSS., existing in the public libraries subject to the control of the government in Bologna, Florence, Mantua, Milan, Modena, Naples, Padua, Parma, Pavia, Rome, Turin, and Venice.

**1874.** Catalogo dei codici petrarcheschi delle biblioteche Barberina, Chigiana, Corsiniana, Valli-

celliana e Vaticana, e delle edizioni petrarchesche esistenti nelle biblioteche pubbliche di Roma [lavoro di E. Narducci]. Roma.

A complement to the preceding work. The codices described in it are found in those Roman libraries which are not under government administration. They number 184. The editor has added (pp. 71-96) lists of printed editions of the Canzoniere, 102 in number, existing in the public libraries of the Italian capital.

**1874.** Codici manoscritti d'opere di Francesco Petrarca od a lui riferentisi posseduti dalla biblioteca Marciana di Venezia ed illustrati dall'ab. Giuseppe Valentini. Venezia.

Originally published in the centenary volume 'Petrarca e Venezia' (Venice, 1874.), pp. 39-147. The descriptions and criticisms of the 101 MSS. in the possession of the Marcian Library are admirable. The list embraces the Italian works (pp. 7-34), the Latin works in prose (pp. 35-77), the Latin works in verse (pp. 78-89), and works concerning Petrarch (pp. 90-107). Valentini's treatise is followed in the 'Petrarca e Venezia' by two shorter essays, one by S. Urbani on 'Due codici delle cose volgari di Fr. Petrarca conservati nella Biblioteca del Museo civico di Venezia' (pp. 147-175), and the other by G. M. Malvezzi on a 'Codice petrarchesco posseduto da Emilio di Tipaldo' (pp. 175-186). Other portions of this contribution to the literature of the centenary are of bibliographical interest.

**1876.** Brevi storia del testo del Canzoniere di F. Petrarca.—Gli autografi.—Le edizioni originali e fondamentali.—I codici.—Prima età degli stampati (1470-1525).—Seconda età degli stampati (1525-1596).—Interregno (1600-1722).—Terza età degli stampati (1722-1819).—Quarta età (1819 . . .). [A cura di Giosuè Carducci.] Livorno.

This most excellent list of the best texts of the Rime, both manuscript and printed, forms the preface to Carducci's invaluable commentary on the 'Rime di Francesco Petrarca sopra argomenti storici morali e diversi' (Livorno, 1876, pp. vii-xlix), a work which leads one to regret that Italian scholarship of the present day has not treated the whole Canzoniere with similar erudition and critical acuteness.

#### Printed Works—

**1722.** Catalogo di molte delle principali edizioni che sono state fatte del Canzoniere di Messer Francesco Petrarca; disposto per ordine di cronologia e arricchito di qualche osservazione da G. Volpi. Padova.

The earliest list of Petrarch editions made with any attempt at completeness, comprising 134 titles. It occupies pp. lxxv-civ of the edition of the Rime (known as the first edizione Cominiana) issued at Padua, 1772, by the printer Comino, then at the head of the press attached to the publishing-house of the brothers Volpi. The younger member of this noted firm, Gaetano Volpi, was the compiler of the list (see Melzi's 'Dizionario di opere anonime,' vol. ii., p. 445). The following reference to it is made in the *Lettera ai lettori* prefaced to the edition:—"Non dobbiamo lasciar di dire che i Chiarissimi Sigg. Fratelli Piercattaneo, ed Appostolo Zeni, e i Sigg. Paolo, e Giulio Gagliardi ci hanno cortesemente somministrata la notizia di molte rare Edizioni del Poeta, conservate nelle loro pregiatissime Librerie, perchè ne adornassimo, ed accrescessimo il sopracennato nostro Catalogo: non volendoci noi arrogare la lode agli altri per ogni ragione dovuta." In the spirit of this statement the names of the possessors of the editions described are frequently mentioned. This list was reprinted ("e ora in varj luoghi corretto, e molto accresciuto") and increased to 175 titles in the second Comino edition (Padua, 1732), pp. 391-449. From this it was copied into the edition with the commentary of Castelvetro printed by Zatta (Venice, 1756), vol. ii., pp. 549-576, unaltered except by the addition of 6 titles of a date later than 1732. It next appeared in the reprint of the Comino edition of the Rime issued by Prault (Paris, 1768), vol. ii., pp. 215-267, only the title of the Prault edition itself being added, and again, transferred from this edition, in the Rime printed by Delalain (Paris, 1789), vol. ii., pp. 215-298. It is copied, wholly unchanged, from the second Comino edition, in the *Classici Italiani* edition of the Canzoniere, edited by Soave (Milan, 1805), vol. ii., pp. 273-337. Its last appearance is in the edition of the Rime by Zotti (London, 1811), vol. iii., pp. 355-380, copied from the Zatta edition, without additions and with the notes omitted or abridged, under the slightly changed title of 'Catalogo de alcune delle principali edizioni.'

**1806.** Notizie storiche concernenti le Rime del Petrarca, le principali edizioni di esse, e la vita dell'autore [da C. L. Fernow]. Lipsia.

This essay forms pp. 341-356 of vol. ii. of the edition of the Rime edited by C. L. Fernow (Leipzig, 1806). It enumerates only the most important editions, and the notes are rather critical than bibliographical. In its compilation Volpi's list was probably used. Pp. 352-356 are occupied with notices of Petrarch biographies.

**1818.** Verzeichnisse der vorzüglichsten Ausgaben von Petrarca's Werken [von F. A. Ebert]. Altenburg und Leipzig.

An appendix prepared by the distinguished Dresden librarian and bibliographer, to 'Francesco Petrarca dargestellt von C. L. Fernow [should be J. B. Merian, Fernow being merely the translator], nebst dem Leben des Dichters und ausführlichen Ausgabenverzeichnissen herausgegeben von Ludwig Hain' (Altenburg und Leipzig, 1818), occupying pp. 313-352. The list is apparently based on the Volpi catalogue, but includes the Latin works. It is a work of merit, but the praise bestowed upon it by Petzholdt ('Bibliotheca bibliographica,' p. 326) may possibly be regarded as somewhat exaggerated. It enumerates 203 editions of the Rime (pp. 313-336), 9 of 'Petrarca's übrige italienische Werke'—that is, the doubtful Vite de Pontefici ed Imperatori and versions of the *De Vitis illustribus vite*—(337-338), and 92 of the collected and single Latin works (339-352). The arrangement under these heads is chronological.

**1820.** Biblioteca petrarchesca [quadro cronologico delle edizioni del Canzoniere di Francesco Petrarca; Descrizione bibliografica e critica delle edizioni del Canzoniere seguendo l'ordine cronologico del quadro antecedente] [studio di A. Marsand]. Padova.

Inserted by Professor Marsand in his famous edition of the Rime (Padua, 1819-20, vol. ii., pp. 292-444). It includes a 'Proemio' (293-295) and a tabulated chronological list of editions of the Canzoniere (299-308), followed by the titles in full with descriptions (309-402). Then come three appendices, first an alphabetical list of commentators, with references to the editions containing their commentaries (405-411); second, a list of works having allusions to Petrarch (412-437); and finally, titles of translations, arranged by languages (438-444). This bibliography is also found in a reprint of the Marsand edition (Florence, 1826), the 'Proemio' and 'Quadro cronologico' occupying pp. 221-239 of vol. iii., and the 'Descrizione bibliografica' pp. 45-234 of vol. iv. It grew later into the important work published by the same noted scholar in 1826.

**1822.** Raccolta di edizioni di tutte le opere del Petrarca e di Enea Silvio Piccolomini, Pio II, [lavoro di D. De' Rossetti]. Venezia.

The first of the Rossetti catalogues, printed by that zealous collector with a view of increasing his collections. It is not very conveniently arranged, the sections devoted to Petrarch alternating with those devoted to Pius II. The books are entered in a tabulated form, the columns containing successively the running number, year, place, printer, and title. Three collections are given, each with separate pagination, the pages allotted to Petrarch being 9-32, 6-39, and 11-44. The Petrarch titles number 520, and the portraits of Petrarch and Laura 90.

**1826.** Biblioteca petrarchesca formata posseduta, descritta ed illustrata dal professore Antonio Marsand. Milano.

One of the most useful of the Petrarch bibliographies, although it includes few of the Latin works. The library of Professor Marsand (*b.* 1765, *d.* 1842), here catalogued, passed in 1826 into the possession of the French king Charles X, by whom it was deposited in the library of the Louvre. The prefatory matter of the volume is an introduction (pp. v-xiv) with 'Annotazioni' (pp. xv-xxii), a 'Vita di Francesco Petrarca' reprinted from the 1471 edition of the Canzoniere (pp. xxiii-xxix), and the 'Sermo habitus in exequiis domini Francisci Petrarcae a reverendissimo magistro Bonaventurae de Padua anno domini MCCCCLXXIII' [et.] [pp. xxxi-xxviii]. Then follow the book titles, fully described, thus: 'Parte prima, Edizioni del Canzoniere e de' Trionfi' (pp. 1-145), 'Parte seconda, Scrittori intorno alla vita ed al canzoniere di Francesco Petrarca,' divided into three sections (pp. 147-231), the sheet being filled out by a 'Breve ragionamento intorno al celibato di Laura' (pp. 231-235), after which follows "Parte terza, Codici manoscritti delle poesie volgari di Francesco Petrarca o che alla vita di lui appartengono" in three sections (pp. 237-260), and two lists, one indicating the pages, in various editions, of the principal sonnets, canzoni, etc., to which reference is made in the book, the other enumerating the specially rare editions of the collection (pp. 261-265). The volume closes with a full index of personal names (pp. 267-278), four plates illustrating the typography of early editions and a table of contents and erratum of the incorrect date previously assigned to the 'Sermo' (pp. 279-281). Marsand's sale of the most complete and precious collection of Petrarchiana ever brought together proved to be a most unfortunate step. He doubtless thought that

once within the walls of the Tuileries, its preservation for all time was a matter of certainty. But it perished in the conflagration of a portion of that edifice kindled by the Paris communists. Nor does the transfer of the library to France seem to have been any the less luckless for the collector's reputation. The French evidently did not appreciate the act which added so greatly to the literary treasures of the nation. In the few spare lines devoted to the Marsand Collection in Baudrillart's '*Pertes éprouvées par les bibliothèques publiques de Paris*' (pp. 25-26), the collector is called *Marsand*, while even a much higher literary authority, the Michaud '*Biographie universelle*' (nouvelle édition, vol. xxxii, p. 621, sub *Pétrarque*), corrupts his name into *Marsand*.

**1832.** Catalogo delle principali edizioni del Canzoniere preceduto da un cenno storiocritico intorno ad esse ed ai primarj comentatori [da C. Albertini]. Firenze.

Occurs in the edition of the Rime edited by Albertini (Florence, 1832), vol. ii, pp. cxi-cxlv of the appendatory matter at the end of the volume. The arrangement of the 69 titles enumerated is chronological. The descriptive notes are in general meagre.

**1834.** Catalogo della raccolta che per la bibliografia del Petrarca e di Pio II è già posseduta e si va continuando dall'avvocato de' Rossetti. Trieste, 1834.

The second Rossetti catalogue. The contents are 'Ai bibliofili ed ai libraj' (pp. vii-xii)—'Sezione prima, serie cronologica di edizioni delle opere del Petrarca o da lui intitolate' (pp. 1-42); 'Sezione seconda, serie cronologica di edizioni delle opere di Pio II o da lui intitolate' (pp. 45-54); 'Sezione terza, serie alfabetica di opere accessorie o relative al Petrarca ed a Pio II' (pp. 55-94), followed by two appendices, one of additions and one of duplicates (pp. 95-96). A 'Continuazione del Catalogo' of 6 (?) pp. was printed in 1839 (?) and is often found attached to the book. The number of purely Petrarch titles given is 757. As in Rossetti's catalogue of 1822, there are few or no descriptive notes.

**1874.** Catalogo delle opere di Francesco Petrarca esistenti nella Petrarchesca Rossettiana di Trieste; aggiuntavi l'iconografia della medesima; per opera di Attilio Horti. Trieste.

The Rossetti collection, now a part of the Municipal library of Trieste, is probably, since the destruction of the Marsand collection, the largest in existence relating to Petrarch. This admirably compiled catalogue includes only editions of works by Petrarch, the arrangement being pp. i-xiii 'Di Domenico Rossetti e della Petrarchesca Triestina'; pp. 1-3, *Opera omnia*; pp. 11-138, *Rime volgari*; pp. 139-172, *Opere latine*; pp. 173-178, *Opere senza data*; pp. 178-183, *Opere ascritte al Petrarca*; pp. 189-195, *Manoscritti*; pp. 196-215, *Iconografia*. At the end are three plates, illustrative of the Trionfi, and a table of contents. The titles are arranged chronologically and the descriptive notes are astonishingly complete and accurate. An excellent photo-lithograph of the bust of Rossetti forms the frontispiece to this beautifully printed volume.

**1874.** Edizioni [dei Trionfi] esistenti nella comunale biblioteca di Fermo [esaminate e collazionate dal professore C. Pasqualigo]. [Fermo.]

Contained in the '*Illustrazione di un Codice dei Trionfi di Francesco Petrarca esistente nella comunale biblioteca di Fermo e saggio di varianti per Filippo Raffaelli*' ([Fermo], 1874), pp. xiv-xxviii. The descriptive notes are excellent. The number of titles is 36.

[1875]. Cinquième centenaire de Pétrarque. Bibliographie: publications françaises, provençales et italiennes. [Aix-en-Provence.]

Separate reprint from the volume entitled '*Fête séculaire et internationale de Pétrarque célébrée en Provence, 1874*' (Aix-en-Provence, 1875.) It comprises a fairly complete list of the Petrarch publications of the centenary year, the title numbers reaching 125. The name of the compiler is not given.

**1877.** Bibliografia petrarchesca del Prof. G. J. Ferrazzi; edizione di soli 50 esemplari. Bassano.

A most useful manual and the only bibliographical work which attempts to give a complete systematic view of the whole range of Petrarch literature. It is carefully classified by subjects, and the critical remarks in general leave little to be desired. Indispensable as it is, it has some serious defects. The titles are not always given in full, the foreign ones are too often disfigured by misprints, and there is no index. It is to be hoped that these imperfections may be remedied by its distinguished author in a later edition. Originally this extensive work formed a part of Professor Ferrazzi's '*Manuale dantesco*'.

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## A D D E N D A.

The following titles embrace works received after the Catalogue of Petrarch Books had been compiled.

**Bisso, G. B.** Introduzione alla volgar poesia in due parti divisa dal Pa Giambatista Bisso palermitano della compagnia di Gesu' professore di Retorica nel Collegio Massimo di Palermo. Prima edizione Veneta. Accresciuta e migliorata. Venezia, 1772, Indrich.

8<sup>o</sup>. pp. 302. Constant illustrations drawn from Petrarch.

**Corso, R.** Fondamenti | del parlar | thoscano. | Di Rinaldo Corso. | Non prima veduti corretti, | et accresciuti. | In Vinetia [Sessa, 1550].

8<sup>o</sup>. ff. [104]. On the t.-p. is the printer's mark (a cat), of Sessa; there is no colophon. Frequent Petrarch references and citations.

**Gazzera, C.** Osservazioni bibliografiche letterarie intorno ad un'operetta falsamente ascritta al Petrarca, dell' abate Constanzo Gazzera, assistente alla biblioteca della regia università.

4<sup>o</sup>. pp. 331-384. Original edition from Tom. xxviii. of *Memorie della reale accademia di Torino (Scienze morali)*, 1824. See Ferrazzi, p. 227.

— Osservazioni bibliografiche letterarie intorno ad un' operetta falsamente ascritta al Petrarca del professore Costanzo Gazzera, assistente alla biblioteca della regia università. Torino, dalla stamperia reale MDCCC XX III.

4<sup>o</sup>. pp. 56. Separate reprint of the preceding.

**Ideler, L.** Handbuch der italiänischen Sprache und Litteratur, oder Auswahl interessanter Stücke aus den klassischen italiänischen Prosaisten und Dichtern nebst Nachrichten von den Verfassern und ihren Werken von Ludwig Ideler. . . . Berlin, 1800-02.

3 v. 8<sup>o</sup>. Vol. i., 1800, Prosaischer Theil, engr. t.-p., pp. xvi, 704; ii., 1802, Poëtischer Theil, Abth. I., engr. t.-p., pp. viii, 456; iii., 1802, Poëtischer Theil, Abth. II., engr. t.-p., pp. 533, f. [1]. Petrarca, vol. i., pp. 49-83.

**Israëls, A. H.** Twee epidemien in Nederland, eene historisch-pathologische studie. [Amsterdam, *Van der Post*, 1833].

8<sup>o</sup>. pp. [451]-455, 463-466, [473]-477, [483]-487. Lacks pp. [461]-462. Extracted from the *Nederlandsche Weekblad voor geneeskundigen*, III., 43, 44, 45, 46 (22 Oct.-12 Nov. 1853), containing citation from the *Epist. de reb. famil. lib.*, viii, 7.

**James, C.** Poems by Charles James, author of the Military dictionary, Regimental companion, etc., etc. . . . Third edition, with additions. . . . London, *Korworth*, 1808.

2 v. 12<sup>o</sup>. Vol. i., ff. [6], pp. xlvii, 215, 6 pl.; ii., ff. [6], pp. 288, 3 pl. *Petrarch to Laura, a poetical epistle*, with a frontispiece representing Petrarch at Vaucluse, vol. i., pp. 39-58. A portrait of Petrarch forms frontispiece to vol. ii.

**Lawrence, E.** The Italian poets. [New York, *Harper*, 1878.]

8<sup>o</sup>. pp. 816-828. Extract from *Harper's New Monthly Magazine*, no. cccxxxvi., May, 1878, vol. lvi. Pp. 821-823 relate to Petrarch.

**Malipiero, G.** Il Petrarca spirituale, no- | vamente ristampato, et dal- | l' avttore con nvova addi-

| tione reconoscivto. | . . . *At end:* In Venetia nel anno del | signore. M. D. XLV. Nel | mese di genagio.

8<sup>o</sup>. ff. 169 [10]. On the t.-p. a portrait in laurel wreath, under which is the line, *Francisci vera effigies, & imago Petrarcae*, and on reverse of t.-p. a full-page woodcut. The name of the author is given at the top of the second folio, *Dialogo di frate Hieronymo Maripetro Venetiano*, etc. For three other editions see the Catalogue.

**Meinhard, J. N.** M. Johann Nic. Meinhard Versuche über den Charakter und die Werke der besten italiänischen Dichter. . . . Neue Auflage. . . . Braunschweig, *Waysenhaus-Buchhandlung*, 1774.

3 v. 8<sup>o</sup>. Vol. i., ff. [19], pp. 8-279; ii., pp. 280; iii., pp. 136. Ueber Franz Petrarca, vol. i., pp. [175]-279.

**Muratori, L. A.** Della perfetta poesia italiana spiegata, e dimostrata con varie osservazioni. . . . All' illustrissimo, ed eccellentissimo Sig. March. Alessandro Botta-Adorno. Modena, *Soliani*, 1706.

2 v. 4<sup>o</sup>. Many Petrarch allusions and citations.

**Petrarca, Francesco.**

### LATIN WRITINGS.

**1473.** Viri preclarissimi . . . Francisci Petrarche bucolicum carmen incipit. *At end:* Explicit est feliciter impssu colonie p me Arnoldū Ter Hoernē anno Dñi 1473.

1<sup>o</sup>. ff. [30]. Not in Hortis; see Brunet, vol. iv., col. 568-569.

**1736.** Epistole di Franc. Petrarca recate in Italiano da Ferdinando Kanalli. Milano, *Silvestri*, M. DCCC. XXXVI.

8<sup>o</sup>. portr. pp. vi, 272. *Biblioteca scelta di opere greche e latine tradotte in lingua italiana*, vol. 44: *Francesco Petrarca, epistole*. Contains a *Discorso del traduttore*; *annotazioni al discorso*; *prefazione di Francesco Petrarca intorno le Epistole di cose familiari*; and translations of 30 letters.

n. d. Lettera di Francesco Petrarca a Giherto Bajardi, grammatico parmigiano, recata dal latino in italiano dal professore Annadio Ronchini. [n. d., n. p.]

8<sup>o</sup>. pp. 8. The same translation is given in Ronchini's *Dimora del Petrarca in Parma*, Modena, 1874 (pp. 21-26), but this is an earlier edition, to judge by the paper and printing. The page and type are likewise smaller.

### ITALIAN WRITINGS.

**1472.** [A piedi colli dela bella uesta.] *At end:* Francisci petrarcae laureati poetæ | necnon secretarii apostolici | benemeriti. Rerum | vulgariū fragmē | ta ex originali | libro extracta | In urbe pa | tauina li | ber abso | lutus est | feliciter. | Bar. de Vahle, patanus. F. F. | Martinus de septem arboribus Prutenus. | M. CCCC. LXXII. | DIE VI. NO | VEN | BIRS.

1<sup>o</sup>. ff. [185]. This copy lacks the first three folios of the eight which contain the table at the beginning of the volume; otherwise it is complete. Hortis, 6.

**1473.** A pie di colli dela bella uesta. *At end:* Francisci Petrarcae poetæ | excellentissimi tri-

vmphvs | sextvs et vltimvs de | eternitate explicat |  
M. CCCC | XXIII. Nicolao Mar[cello] Principe  
regnante impressvm fuit hoc opvs | foeliciter in  
Venetiis | finis.

<sup>fo.</sup> ff. [186]. The present copy of this edition, printed by Nicolò Jenson, lacks only the blank leaf, or f. [8], at the end of the table. The binder has placed the table at the end of the volume, but it properly belongs at the beginning. The binding is old calf, with the arms of J. A. de Thou. Hortis, 7, where the copy lacks both the table and the blank leaf, that is, ff. [1]-[8].

**1473.** Oi chascoltate in rime sparse | il suono |  
At end: M. CCCC. LXXIII. | Impressum p Antonium zarotū parmensem.

<sup>fo.</sup> ff. [12]. Printed at Milan. Roman letter. The copy lacks two folios. The first folio is illuminated. Not in Hortis.

**1481.** p Rohermo del prestante Oratore et Poeta  
Messer Francesco Philepho al Illu[st]rissimo et  
inuitissimo principe Philippo Maria Anglo Duca de  
Milano At end: Finisse il commento deli Sonetti  
et Canzone del Petrarca: composto per el presta-  
tissimo oratore & poeta Messer Francesco Philepho.  
Impresso nella inclyta Citta da | Venexia: per Leo-  
nardū Wild de Ratisbona nelli anni del Signore  
M. CCCC. LXXXJ.

Ad Illu[st]rissimum Mutine Ducem Dium Borsium  
Estensem Bernardi glicini At end: Finisse il cō-  
mento delli triumph[us] del Petrarca composto per il  
prestantissimo philo[sopho] chiamato messer Bernar-  
do da Sena: Impresso nella inclyta citta da  
Venexia p | Leonardū Wild de Ratisbona nelli anni  
del Signore. M. CCCC. LXXXJ.

<sup>fo.</sup> ff. [75]. [179]. The second part, or Triumph, lacks the blank leaf (f. aj). Hortis, 10.

**1492-4.** Tabvla | Per informatione et dichiara-  
tione di questa | Tabula At end: Finit Petrarca  
nuper summa diligetia a reuerendo. P. ordinis mi-  
norū magistro Gabriele bruno ueneto terre sancte  
ministro emendatus anno domini. M. CCCCL-  
XXXXXII. die XII. Januarii.

Tabvla | Azo che tu el qual ne lopera At end:  
Finisse gli soneti di Misser Fracescho Petrarca  
coreti et castigati p me Hieronymo Centone Padoua  
no. Impressi i Venetia p Piero de Zohane di  
quarègi Bergamascho. Nel. M. CCCCLXXXXIIII.  
Adi. XVII. Zugno. Regnante lo inclito et glorioso  
principe Augustino Barbadico.

<sup>fo.</sup> ff. [7]. cxxvii, c]. Hortis, 18, where the 7 unnumbered ff. at the beginning are given as 8.

**1504.** Le cose volgari | di Messer | Francesco  
Petrarcha. At end: Impresso in Firenze a petitione  
di Philippo di Giu[sta] cartolaio, Nel Anno Mille.  
D. llii. | a di. X. di Marzo, et nuouamente riuaduto  
Deo | gratias.

<sup>80.</sup> ff. [187]. The first Giunta edition. Hortis, 27.

**1512.** Opera del preclarissimo Poeta Miser  
Francesco Petrarca con li cōmenti sopra li | Tri-  
umph[us]: Sonetti: et Canzone h[is]toriate et noua-  
mente corette | per Miser Nicolo Petr[ar]zone cō  
molte acuite et eccellente | additione. . . . Fin-  
isse il Petrarcha Con Tre Comenti | Stampado in  
Milano per Joanne | Angelo Scinzenzeler. | Anno  
domini. M. CCCC XII. adi. VIII. del Mese di  
Mazo.

Sonetti et Canzōe de | Miser Francescho | Pe-  
trarcha. At end: Finisse li Soneti et Canzone de  
Miser Francesco Petrarca ben corretti per Nicolo  
Peranzone altramente Riccio Marchesiano: li quali  
sonetti incomincian[do] dal principio insino al sonet-  
to Fiamma dal ciel su le tue trezze pio[ua]: sono  
exposti per el degno poeta Miser Fracesco Philepho  
| et da li indrio insino qui sono expositi per il Spec-  
tabile | Miser Hieronymo Squarcialigo Alexandrino  
| Et etiam tutti gli ditti sonetti sono expositi p lo

Eximio Miser Antonio da | Tēpo. Stāpadi in Mi-  
lano | per Joāne | Scinzenzeler.

<sup>fo.</sup> ff. [10], cxxviii, 116. Hortis, 34.

**1513.** Li Sonetti, Canzone, e Triumph del Pe-  
trarcha con li soi commenti non senza grandissima  
evigilantia et summa diligentia correpti et in la loro  
primaria integrità et origine restituti noviter in lit-  
tera cursiva studiiosamente impressi. At end:  
Finiscono e Sonetti e Canzoni de Messer Francesco  
Petrarcha: con li suoi cōmenti stampadi per opera  
de Messer Bernardino Stagnino in Venesia del mese  
de Maggio. M. D. XIII. regnate linclyto Principe  
Leonardo Lauredano.

Triumph di Messer Francesco Petrarca con la  
loro optima spositione. At end: I Triumph moral-  
issimi del Petrarca cō ogni diligentia transunti da  
lexēpio di quel che scritto di mano propria del poeta  
per tutto esser se afferma: con li opini et eruditis-  
simi comentarii de Iunico et excellentissimo inter-  
prete Messer Bernardo Illicinio in lantiquaria loro  
dignita redotti felicimete finiscono in Venegia im-  
pressi nel anno. M. D. XIII del mese di Maggio per  
opera de Messer Bernardino Stagnino regnante il  
serenissimo Principe Leonardo Loredano.

<sup>40.</sup> This copy is now (December, 1882) still in London. Not in Hortis, but see Marsand, pp 31-32, from whom the above title is copied.

**1516.** Il Petrarca. At end: Impresso in Mi-  
lano in cassa | de Alexandro Minutiano M D XVI |  
Del mese de | febr.

<sup>80.</sup> ff. clxxiii. Hortis, 30.

**1538.** Il Petrarca con l'espositione d'Alessandro  
Velutello. . . . MDXXXVIII.

<sup>40.</sup> See Catalogue, p. 31 b. A third copy with a beautifully written title-page in lieu of the printed one, reading *Messer | Francesco Petrarca | sonetti, canzoni | e | triumph* cio io xxxviii, | from which the three Babylonian sonnets have been elided (reverse of f. 141 and obverse and reverse of f. 142), but afterwards restored in very handsome MS.

**1539.** Il Petrarca | nvovamente conferito | con  
esemplari antichi scritti al tempo ch' egli era in |  
vita, et con somma diligenza corretto con | le figure  
à luoghi suoi accomodate. | Aggiuntani la spositione  
de luoghi difficili del Petrarca, et le regole de gli  
accenti. At end: Impresso in Vinegia, per Gionan'  
Antonio di Nicolini da Sabio; Ad in stantia di M.  
Marchiō Sessa. Nel Anno del Signore. M.D.-  
XXXIX.

<sup>80.</sup> ff. 184, [32]. Hortis, 61.

**1544.** Il Petrarca | con l'espositione | d'Ales-  
sandro Velutello | di novo ristampato con le fig[ur]e  
ai triumph, et con piv cose | vtili in varii luoghi ag-  
giunte. In Venetia appres[so] Gabriel Gioli | di  
Ferrari | MDXXXVIII. At end: Il fine delle  
opre volgari di M. Fran[cesco] Petrarca, Stampate  
in Venetia per Gabriel Gioli | di Ferrari da Trino  
di Monferrà l'anno di nostra salute | MDXLIIII.

<sup>80.</sup> ff. [8], 197, [7]. The seventh Velutello edition. Hortis, 69.

**1547.** Il Petrarca | corretto da | M. Lodovico |  
Dolce, | et alla sva | integrità | ridotto. At end:  
In Vinegia appresso Gabriel | Giolito de Ferrari |  
MDXLVII.

<sup>120.</sup> ff. 195, [7]. Lacks the second unnumbered folio in the table. Hortis, 77.

**1553.** Il Petrarca | Novissimamente revisito,  
e corretto da M. | Lodovico Dolce. | Con alcuni  
dottiss. Avertimenti di M. Giulio Camillo et In-  
dici del Dolce | utiliss. di concetti, e delle parole, |  
che nel Poeta si trouano. At end: In Vinegia ap-  
presso Gabriel | Giolito De Ferrari e fratelli. M.D.-  
LIII.

<sup>120.</sup> ff. 380, [5], 4 bl. leaves. Copy on blue paper. Hortis, 90.

**1558.** Il Petrarca. | Nvovamente | revisto, e |  
ricorretto da M. | Lodovico Dolce. Con alevni  
dottissimi | Auertimenti di M. Giulio Camillo | . . .  
*At end:* In Vinegia appresso Gabriel | Giolito de'  
Ferrari. | MDLVIII.

120. pp. 488, 132. Printed on vellum. Not in Hortis, but  
see Marsand, p. 71.

**1562.** Il | Petrarca | con dichiarazioni | non piv  
Stampate. | Insieme con alcune belle Annotationi, |  
tratte dalle dottissime Prose di Monsignor Bembo,  
cose sommamente vtili, | à chi di rimare leggiadra-  
mente, & sen|za volere i segni del Petrarca pas-  
sare, | si prende cura. | E più una consenua di tutte  
le sue rime ridotte | sotto le cinque lettere vocali. |  
. . . In Venetia, appresso Niccolò | Bevilacqua.  
1562.

120. pp. 490, bl. lt., pp. 259, f. [1]. After the bl. lf. follows  
the t-p., *Tavola di | tutte le rime | de i sonetti e | canzoni del*  
*| Petrarca. Ridotte co i versi | interi sotto le cinque lettere |*  
*vocali. In Venetia, | Appresso Nicolò Bevilacqua. | M D*  
*LXII.* (t-p., pp. 3-259, f. [1]. Hortis, 114.

**1564.** Il | Petrarca | Rivedyto, | et corretto, |  
et | di bellissime | figvre ornato. *At end:* In  
Vinegia, appresso Gio. Grifio. MDLXIII.

120. ff. 162, [7]. Hortis, 119.

**1568.** Il Petrarca, con dichiarazioni non più  
stampate. Insieme con alcune belle Annotationi,  
tratte dalle dottissime prose di Monsignor Bembo,  
cose sommamente utili, a chi di rimare leggiadra-  
mente, et senza volere i segni del Petrarca passare,  
si prende cura. E più una conserva di tutte le sue  
rime ridotte sotto le cinque lettere vocali. In Venetia,  
appresso Nicolò Bevilacqua. 1568. *At end:*  
In Venetia appresso Nicolò Bevilacqua. MDLXVIII.

120. This copy is not yet received from London. Not in  
Hortis; see Marsand, p. 79.

**1570.** Il Petrarca | Di novo | ristampato, | Et  
diligentemente corretto. | *At end:* In Venetia, ap-  
presso Nicolò | Bevilacqua 1570.

240. Not yet received from London. Hortis, 123, which is  
imperfect. Marsand, p. 79.

**1573.** Il | Petrarca | Con dichiarazioni non più  
Stampate. | Insieme con alcune belle Annotationi,  
tratte | dalle dottissime Prose di Monsignor Bem-  
bo, cose sommamente vtili, a chi di rimare leggiadra-  
mente, & senza volere i segni | del Petrarca pas-  
sare, si prende cura. | Et più una conserva di tutte  
le sue rime, | ridotte sotto le cinque lette | re vocali.  
In Venetia, Appresso Domenico | Nicolini. M D  
LXXIII.

sm. 80. pp. 544, 256. After p. 544 is a new t-p., *Tavola | di*  
*tutte | le Rime de i Sonetti, | & Canzoni del | Petrarca. | Ri-*  
*dotte co i | versi interi sotto le cinque | lettere vocali. | In Ve-*  
*netia, | Appresso Domenico Nicolini, | M D LXXIII,* compris-  
ing the Rumario of Ridolfi, filling the above cited 256 pp. Hor-  
tis, 124.

**1573.** Il | Petrarca | rivedyto, | et corretto, | et  
| di bellissime | figvre ornato. | . . . In Vinegia,  
appresso Gio. Grifio. | M D LXXIII.

120. ff. 162, [8]. Hortis, 125, who makes the unnumbered  
ff. at the end only 6. The present copy has 8, of which the  
first 7 are occupied by the *Tavola*, and the 8th has on the ob-  
verse the printer's mark (a griffin standing on a book), the  
reverse being blank.

**1574.** Il | Petrarca | con nvove | spositioni, |  
Nelle quali, oltre l'altre cose, si dimo|stra | qual  
fusse il vero giorno & | l'ora del suo inna | mora-  
mento. | Insieme alcune molto vtili & belle annota-  
zioni | d'intorno alle regole della lingua Toscana, | E  
vna consenua di tutte le sue rime ridotte | co' versi  
interi sotto le lette|re vocali. | . . . In Lyone, |  
Appresso Gulielmo Ronillio, | 1574 | . . .

160. ff. [24], pp. 19-588, ff. [25], bl. ff., pp. 294, ff. [4].  
The number of the last page of the *Canzoniere* is, by a printer's  
blunder, 558 (instead of 588), an error not discovered by Mar-  
sand (p. 82). After the blank leaf, cited above, is a new t-p.,  
*Tavola di | tutte le rime | de i sonetti e | canzoni del | Pe-*  
*trar|ca, | ridotte co i versi interi sotto | le lette|re vocali. |*  
*. . . In Lyone, | Appresso Gulielmo Ronillio | 1574. | . . .*  
being Ridolfi's *Rumario*, with its own pagination (t-p., pp.  
3-294). The 4 unnumbered ff. at the end contain the *Tavola*  
*di tutte le voci ridotte sotto le cinque lettere vocali*. Hortis,  
127, where the 24 unnumbered ff. preceding p. 19, the 25 which  
follow p. 588, and the succeeding bl. ff. are given as 80 pages  
*senza numeri*. The contents answer completely to the descrip-  
tion of Marsand (pp. 81-82).

**1583.** Il | Petrarca. | Rivedyto | et Corretto |  
E di bellissime Figure ornato. In Venetia | ap-  
presso Fabio et Agostino Zopini. | MDLXXXIII.  
*At end:* In Venetia, | Appresso Francesco de'  
Franceschi. | M D LXXXIII.

120. ff. 164, [5]. Hortis, 134.

**1586.** Il | Petrarca | Di nvovo | Ristampato, |  
Et diligentemente corretto. In Venetia, | Appresso  
gli Heredi di Pietro | Dehuchino. 1586.

240. pp. 336, [10]. Hortis, 138.

**1805.** Le rime di m. Francesco Petrarca illus-  
trate con note dal p. Francesco Soave c. r. s., pro-  
fessore di filosofia nell' università di Pavia. Milano,  
*Classici italiani*, 1805.

2 v. 80. Vol. i., 2 portrs., pp. cxvii, f. [1], pp. 272; ii., pp.  
356, f. [1]. This is the original Soave edition (Hortis, 205), the  
title given in the Catalogue (p. 37 b) being that of the reprint  
(Hortis, 206), which was made in 1820, but with the old date.  
The two differ in the paging, paper, and in other slight par-  
ticulars.

#### IN FRENCH.

[1538.] Les Triûphes de Petrarque traduictes  
de l'gue Tuscane en Rhime francoyse par le Baron  
d'Opede. Paris, chez les Angeliers [1538].

80. ff. [8], 108.

**1606.** Le Petrarque en Rime Françoisse, avecq  
ses commentaires traduit par Philippe de Malde-  
ghem Seigneur de Leyschot. Douay, chez Fr. Fa-  
bry.

80. Copy still in London.

#### ASCRIBED WRITINGS.

**1478.** Incomincia . La . tavola . della . presente .  
opelra . di messer . Francie|sco . Petrarca. *At*  
*end:* Impressum . Florentiae . apud . Sanc|tvm  
| iacobvm . de . Ripoli . Anno . Domi|ni . M.CCCC.  
LXX.VIII.

10. ff. [103]. Lacks f. p. 4. The first edition of the apoc-  
ryphal *Chronica delle vite de pontefici e imperatori*. Hortis,  
408.

**Poeti del primo secolo della lingua italiana in due**  
volumi raccolti. . . . Firenze, 1816.

2 v. 80. Vol. i., pp. ix, 552, f. [1]; ii., ff. [2], pp. 547.  
Italian verse just anterior to Petrarch, ranging from 1197 to  
1300.

**Rime di diversi et eccellenti autori, raccolte da i**  
libri da noi altre volte impressi. In Vinegia, Ap-  
presso Gabriel Giolito de Ferrari et fratelli. MDLVI.

120. Bound in two volumes.

[Schmidt, K. E. K.] An meine Minna; nach  
der 26ten Canzone des Petrarca. Lemgo, Meyer,  
1772.

80. ff. [8]. A Petrarchan imitation.

**Schück, Julius.** Aldus Manutius und seine  
Zeitgenossen in Italien und Deutschland; im An-  
hange: die Familie des Aldus bis zu ihrem Ende;  
von Dr. Julius Schück, Oberlehrer am Magda-  
lenäum im Breslau. Berlin, Dümmler, 1862.

80. pp. viii, f. [1], pp. 151. Petrarch allusions, pp. 11, 12,  
31, 50, 75; notice of Francesco da Bologna, pp. 55-56.

Several of the works, of which the titles are given above, were purchased at the recent sale of the  
Sunderland collection in London, and some have not yet reached America. For this reason the titles are  
not to be considered as transcribed, in all instances, with exactness.



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BIBLIOGRAPHICAL  
NOTICES

II



HAND-LIST OF PETRARCHI EDITIONS  
IN THE  
FLORENTINE PUBLIC LIBRARIES

## NOTE.

In the accompanying book-list, which is printed for my own convenience, the titles are given in a greatly abridged form, but it is believed that, with the date, place, printer's or publisher's name and size, they will suffice for the identification of any particular edition. The few inserted notes are intended to indicate the extent of the deficiencies of the Florentine libraries in Petrarch literature. A brief appendix at the end comprises a concise list of the most useful works on Petrarch bibliography.

The names of editors, commentators and translators, whenever given, are printed in Italics; an asterisk (\*) denotes an imperfect copy; a dagger (†) shows that the edition is lacking in my own collection. The different Florentine libraries are distinguished as follows:—**F**, National Library (Magliabechian and Palatine); **I**, Library of the Istituto di Studi Superiori; **L**, Laurentian Library; **M**, Marucellian Library; **R**, Riccardian Library. Abbreviations of the names of places are the usual ones, as *Amst.*, Amsterdam; *Augsb.*, Augsburg; *Bas.*, Basilea, Basle; *Bol.*, *Bon.*, Bologna, Bononia; *Crem.*, Cremona; *Fir.*, *Flor.*, Firenze, Florentia, Florence; *Frankf.*, Frankfurt; *Lips.*, Lipsia, Leipsic; *Liv.*, Livorno, Leghorn; *Lond.*, Londra, London; *Lugd.*, Lugdunum; *Mil.*, *Mediol.*, Milano, Mediolanum; *Nap.*, Napoli, Naples; *Pad.*, *Pat.*, Padova, Patavium; *Pal.*, Palermo; *Par.*, Parigi, Paris; *Rot.*, Rotterdam, Roterodanum; *Ven.*, *Vin.*, Venezia, Venetia, Vinegia; *Vic.*, Vicenza. *Pl.*, *pr.*, *d.*, signify *place*, *printer*, *date*, respectively.

W. F.

*Villa Farni, Florence, March 1886.*

# PETRARCH EDITIONS

IN THE

## PUBLIC LIBRARIES OF FLORENCE.

### I. COLLECTIVE WRITINGS.

1496. Opera latina. Bas., per Magistrum Ioannem de Amerbach. f°. **F.**

There was no edition of the collected works previous to this. Citations of pretended editions of Deventer 1491, Basle 1491 and 1495, and Venice 1496 rest upon bibliographical errors.

1501. Opera latina. Ven., per Simonē de Luere. 2 v. f°. **F. R.**

**R** has MS notes by A. M. Salvini and L. Mehus.

1503. Opera latina. Ven., per Simonem Papiensem dictum Biulaquam. f°. **F. M. R.**

The final 50 folios (sig. A-E) contain the *Racolicum Carmen*, with the commentary of Benvenuto da Imola. At the end of this is what is in appearance a colophon closing thus:—*per me Marcum horigono de Venet. Annis. d. nostri Iesu christi currentibus. M. cccc. xli. Die. xlii. Julii.* This date (1446) has given rise to much discussion. It is, however, simply the date on which the scribe or copyist, Marco Origono, completed his transcript of the text and commentary, and was copied by the compositors from the MS used in printing the work. No printer by the name of Marco Origono ever existed either at Venice or elsewhere.

1554. Opera latina et italica; *J. Herold*. Bas., Henrichus Petri. 2 (in 4) v. f°. **F.**

1581. Opera latina et italica; *J. Herold*. Bas., per Sebastianum Henricpetri. 2 (in 3) v. f°. **F. M. R.**

These 5 comprise all the editions of the collective writings. A pseudo edition, in 2 stout volumes in 16°, was issued at Bern *Sumptibus Estin le Preux*, with the date 1610, and under the title, *Francisci Petrarce operum tomus primus [alter]*, but it is merely the Latin prose treatises published by Le Preux, in various previous years, bound together and provided with a new general title-page.

### II. LATIN WORKS (PROSE).

#### A. De remediis utriusque fortunæ.

##### 1. LATIN TEXT.

1474? De remedys. No pl., no pr., no d. f°. **\*F.**

The first edition, probably printed at Strasburg by Heinrich Eggestein. Ham 12790.

1492. De remediis; *N. Lugari*. Cremon., Bernardino de misintis de Pap. ac Caesaris Parmensis sociorum diligenti opera. 4°. **F.**

1507. De remedijs vtriusq; fortune. Par., Lambert. 8°. **F.**

Not the work by Petrarch, but the compend of it, ascribed to Adrianus cartusianensis, of which this is the 5th and last edition.

1536. De remediis. Ven., Stagninus. 16°. **F.**

1577. De remediis. Lugd., Baydin. 16°. **F.**

1628. De remediis. Colonia Allobrogum, Storr. 15°. **F.**

1649. De remediis. Roterodami, Leers. 12°. **F.**

In the same volume is Petrarch's treatise *De contemptu mundi*.—Without including the collective works and mere title-page editions, the complete original text of the *De remediis* passed through **22** editions between 1474? and 1758. There have, moreover, been several partial editions.

##### 2. IN GERMAN.

1532. Von der Artzney hayder Glück; *J. Stahel* and *G. Spalatinus*. Augsb., Steyner. f°. **F.**

The first edition of the German version; with woodcuts by Hans Burgkmair.

1620. Trostspiegel; *J. Stahel* and *G. Spalatinus*. Erkf., Bringer. f°. **F.**

The last of the dozen folio editions of this translation, which were published, with Burgkmair's engravings, between 1532 and 1620. It was subsequently reprinted, without these illustrations and in 12°, at Lüneburg 1637.

##### 3. IN ITALIAN.

1549. De rimedi; *Remigio Fiorentino*? Ven., Giolito. 8°. **F. M.**

1589. De' rimedi; *Remigio Fiorentino*? Ven., Cornetti. 8°. **M.**

1867. De' rimedii; *Giovanni da Saminatio*? Bol., Romagnoli. 2 v. 8°. **F. M. R.**

These versions are virtually identical.

1867. Fioretti de' rimedii; *Giovanni da Saminatio*? Bol., Romagnoli. 8°. **F.**

Complete translations of the *De remediis* have appeared in the following modern languages, the dates of the first edition in each tongue being as indicated:—Bohemian (Prague 1501); Spanish (Valladolid 1505); French (Paris 1525); German (Augsburg 1532); Italian (Venice 1549); English (London 1579); Dutch (Amsterdam 1606); and Hungarian (Kassan 1720). Many of these went through several editions. In French there are two quite dissimilar versions, the earlier credited to Nicolas Oresme, the later by Chatoumière de Grenailles. The second (Paris 1650-60), like its predecessor, was many times reprinted.

#### B. De contemptu mundi.

##### 1. LATIN TEXT.

1501. De secreto curarum conflictu; *F. Mazalis*. Regii Lepidi, no pr. 4°. **M.**

1604. De contemptu mundi. Bern., J. le Preux. 16°. **F.**

In the same volume the **VII Psalmi poenitentiales**.

1649. See II. A. 1.

The treatise *De contemptu mundi* was first printed, without place, date or printer's name, by Mentelin of Strasburg about 1474; there have been **8** separate editions of the Latin original.

## 2. IN ITALIAN.

1517. *El secreto*; *F. Orlandini*. Siena, Simone di Niccolò. f°. **F. R.**

1520. *Secreto*; *F. Orlandini*. Ven., Zopino. 8°. **R.**

1820. *Il segreto, in Levati - Viaggi di Francesco Petrarca*, ii., pp. 185-311. Mil., Classici. 8°. **F. M.**

1821. See II. J. 2.

1834. See II. J. 2.

1883. *Le confessioni*; *A. Levati*. Mil., Sonzogno. 16°. **F.**

These last three contain Levati's abridged version of the *De contemptu mundi*, and an anonymous translation of the first book of the treatise *Della vera sapienza*.

C. *De vera sapientia*.

## 1. LATIN TEXT.

1601. See II. F.

The earliest edition, without date or place, was printed at Utrecht about 1173; some ten years later, likewise without date or place, appeared a new edition at Zwolle.

## 2. IN ITALIAN.

1821. See II. J. 2.

1834. See II. J. 2.

1883. See II. B. 2.

D. *De vita solitaria*.

## 1. LATIN TEXT.

1188. *De vita solitaria*; *F. Caimo*. Mediol., per Magistrum Vlderieu seinzenzeler. f°. **F.**

1600. *De vita solitaria*. No pl., J. le Preux. 16°. **R.**

Published at Berne.—The treatise was first printed, without date or place, but about 1173, by Mentelin of Strasburg. Florence lacks this original Quattrocento text, various later editions of Berne and Geneva, and the early Spanish translation of Medina del Campo 1533.

## 2. IN ITALIAN.

1879. *La vita solitaria*; *T. V. Strozzi*. Bol., Romagnoli. 2 v. 8°. **F. M.**

†1882. *Pregi singolari*; *T. V. Strozzi*. Parma, Fiacadori. 8°. **F.**

Extract cited from Strozzi's version, lib. ii., sec. iii., cap. xi., xii.

E. *De otio religiosorum*.

1601. *De otio religiosorum*. Bernæ, J. le Preux. 16°. **F.**

Printed with the essay *De vera sapientia*.

F. *De viris illustribus*.

## 1. LATIN TEXT.

1563. *Vitarum epitome, in Vitæ virorum illustrium*, pp. 552-560. Bas., Henricus Petri. f°. **F. M.**

The abridgment of his larger work, prepared, at least as far as the first chapters are concerned, by Petrarch himself. Another edition of the original text was printed at Berne, with other *Opuscula historica et philologica* of Petrarch, in 1601.

1697. *Vita Julii Caesaris, in C. Julius Cæsar cum notis Vossii*, as an appendix, pp. 1-205. Amst., Blæw. 8°. **F. R.**

This lives here, as in the following title, ascribed to Julius Cæsar.

1713. *Vita Julii Cæsaris in C. Julius Cæsar cum animadversionibus Vossii, Davisii,*

as an appendix, pp. 1-224. 8°. Lugduni Batavorum, Boutesteyn. 8°. **F.**

With a preface to the life by Grevius.

1827. *Historia Julii Caesaris*; *C. Schneider*. Lips., Fleischer. 8°. **F.**

The first edition of the life of Cæsar in which the work was credited to its proper author.

1871. *De viris illustribus, L. Razzolini*. Bol., Romagnoli. 2 v. 8°. **F. M. R.**

In the same volumes, printed *en face*, is the Italian version of Donato degli Albanzani under the title of *Le vite degli uomini illustri*.—The *Vita Cæsaris* was first printed, under the name of Julius Cæsar, with the commentaries of Cæsar *De bello gallico*, without date or place, but at Esslingen? in 1473. The text has since been published in various editions of Cæsar's works.

## 2. IN ITALIAN.

1176. *Degli homini famosi*; *Donato degli Albanzani*. Polhano, Felix Antiquarius. f°. **F.**

The earliest edition. Hain 12808.

1527. *Le vite*; *Donato degli Albanzani*. Ven., G. de Gregorii. 8°. **F.**

1862. *Romolo*; *Donato degli Albanzani*. Bol., Romagnoli. 8°. **F. M.**

1863. *Numa e T. Ostilio*; *Donato degli Albanzani*. Bol., Romagnoli. 8°. **F. M.**

1870. *Dentato e Fabricio Lucinio*; *Donato degli Albanzani*. Pad., Seminario. 8°. **F.**

1871. See II. F. I.

G. *De rebus memorandis*.

1563. *Rervm memorandarvm libri, in Vitæ virorum illustrium*, pp. 420-552. Bas., Henricus Petri. f°. **F. M.**

First issued, in part at least, with the *Fuerec morales laurentij rollensis vlt's exopus grecus*, without place or date, but perhaps at Utrecht; and then, complete, at Louvain about 1185, followed by editions at Berne 1601 and Geneva 1610. The German version by S. Vigilins, with wood-cut illustrations, had four editions in folio between 1541 and 1591; and a French anonymous translation was published at Lyons in 1532 and in 1551.

H. *Itinerarium syriacum*.

1847. *Itinerarium hierosolymitanum-fragmentum, in Mai-Spicilegium romanum*, viii., p. 512. Romæ, typis Collegii Urbani. 8°. **F.**

I. *Psalmi poenitentiales*.

## 1. LATIN TEXT.

†1491. *Psalmi, in Ludolfus de Saxonia-Psalterium*, ff. 222-223. Spira, no pr. f°. **F.**

†1511. *Psalmi, in Ludolfus de Saxonia-Psalterium*, ff. at end of volume. Par., Jean Petit. f°. **F.**

1518. *Psalmi, in Ludolfus de Saxonia-Psalterium*, ff. cccv-ccvii. Lugd., J. Moylin. f°. **F. M.**

†1521. *Psalmi, in Ludolfus de Saxonia-Psalterium*, f. 113. Ven., Scotus. f°. **F.**

1601. See II. B. I.

Other editions of the commentary on the Psalter by Ludolf of Saxony contain the Penitential Psalms, which are usually followed by the *Psalmi confessionales*, likewise ascribed to Petrarch. The two were issued together at Venice 1173, being possibly the earliest edition of the *Psalmi*.

## 2. IN ITALIAN.

1816. *Li salmi*. Roma, De Romanis. 12°. **M.**



1821. I sette salmi; *A. Levati*. Bergamo, Mazzoleni. 8°. F.

1827. I sette salmi; *A. Levati*. Fir., Società tipografica. 8°. F.

These last two include also the Penitential Psalms of Dante. — Various other Italian versions exist, as well as translations in English and German, and an incomplete one in Hebrew.

### J. Epistolæ.

#### 1. LATIN TEXT.

†1470. Ad Ciceronem (Fam., xxiv, 3), in *Ciceronis Epistolæ ad Atticum*. ff. 176-177. Ven., N. Jenson. f°. F. L.

Probably the earliest Petrarch letter in print.

1492. Epistolæ familiares: *S. Manili*. Ven., J. & G. de Gregoriis. 1°. F. M. R.

1601. Epistolæ. Lugd., Crispinus. 8°. F. R.

The title-page of this edition is found in four different forms: — 1. *Lepidini Apud Samuelen Crispinum*; 2. With the place-name, *Lugdunum*, completely erased; 3. With the same word erased by a cancelling-block, and the place-name, *Genevæ*, hand-stamped above it; 4. Without any place, *Apud Petrum Borerianum*.

1754. Carolo delphino (Var., 63); Guidone eard. (Var., 6); in *Lazeri-Miscellanea*, i., pp. 115-149. Romæ apud frat. Palearinos. 2 v. 8°. R.

1772? Ad fratrem (Fam., x, 4). No pl., no pr. 4°. F.

Possibly printed at Bologna.

†1773. Ad Nicolaum Estensem (Sen., xiii, 1), in *Anecdota litteraria*, ii., pp. 291-298. Romæ, apud G. Settarium. 4 v. 8°. F. M.

1808. Ad J. Dondum (Sen., xii, 1). Pat., typ. Seminarii. 4°. F.

1859-63. Epistolæ de rebus familiaribus et Variæ; *G. Fracassetti*. Flor., Le Monnier. 3 v. 8°. F. I. M.

Impressions of one or more of Petrarch's Epistles in the original are numerous; and isolated letters occur in many works and collections, as, for instance, in Rodolphus Agricola *De formatio studio* (Bas., 1533); in Oronander *De re militari* (Noriberge 1595); in Conrad Heresbach *De educandis principum* (Torgæ 1598); and in Goldast's *Munarchia* (Frankfordiæ 1611). The letters *Sine titulo*, or portions of them, have been frequently issued by Protestant controversialists — the last time in 1702.

#### 2. IN ITALIAN.

1517. Pistole, in *Prose antiche*, pp. 33-10, 44-46, 57-58, 68, 74-75. Fior., appresso il Doni. 4°. R.

Translations of 5 letters, with others by Dante, Boccaccio and later writers; reprinted at Florence 1723 and at Udine 1854.

1548. Epistole famigliari, in *Epistole di G. Plinio, di M. Franc. Petrarca*, ff. 31-111. Vin., Giolito. 8°. F. M.

Versions of 51 letters by L. Dolce.

1824. Variæ opere filosofiche (Sen., iv, 1 and xiv, 1). Mil., Silvestri. 8°. F.

Published with the essays *Della vera sapienza and Il segreto*.

1834. Opere filosofiche (Sen., iv, 1 and xiv, 1). Mil., Silvestri. 8°. I.

In the same volume versions of *Della vera sapienza and Il segreto*.

1834. A N. Acciaiuoli (Fam., xii, 2). Ver., Ramanzani. 8°. F.

1836. Epistole; *F. Ramalli*. Mil., Silvestri. 8°. I.

Versions of 30 letters.

1810. A N. Acciaiuoli (Fam., xii, 1), in *Palermo-Raccolta di testi inediti*, pp. 57-75. Nap., Trani. 12°. R.

†1845. A N. Acciaiuoli (Fam., xii, 1), in *Giovanni dalle Celle-Lettere*, pp. 226-249. Roma, Classici sacri. 8°. M. R.

Edited by B. Sario.

1849. A Niccola di Lorenzo (Var., 48), in *Savello-Parlata ai Romani*, pp. 1-21. Malta, no pr. 1849. 8°. M.

1851. Griselda (Sen., xvii, 3); *L. Bencini*. Fir., Fabbri. 8°. F. R.

1857. Ai posteri, in *D'Ancona-Autobiografie*, pp. 23-52. Fir., Barbèra. 16°. F. M.

1860. La corte di Roma (S. t., 17), in *La potestà temporale*, pp. 32-48. Fir., Le Monnier. 8°. F. M.

1863-67. Lettere delle cose familiari; *G. Fracassetti*. Fir., Le Monnier. 5 v. 12°. F. I. L.

1869. A Nicoloso Bartolommei (Fam., ix, 11 and Var., 5); *G. Fracassetti*. Lucca, Canovetti. 8°. F.

1869-70. Lettere senili; *G. Fracassetti*. Fir., Le Monnier. 2 v. 12°. F. I. L.

†1879. Ad Arrigo Pulice (Fam., xxiv, 2); *G. Patella*. Vic., Stauder. 8°. F.

Italian translations of single letters, or of groups of letters, have been published, in the present century, by G. Carducci, E. Celsia, M. Leoni, T. Malvezzi, G. Marchetti, G. Massari, F. Neri, A. Palesa, L. Pallavicino-Mossi, G. C. Parolari, G. Perticari, A. Ronchini, E. Sassoli and others. Versions of various epistles occur in the anthologies, and in compilations like Gamba's *Lettere descritte di celebri Italiani* (2d ed., Ven., 1819); Levati's *Viaggi d'el Petrarca* (Mil., 1820); and *Scelta di prose italiane* (Forlì 1833). Original Italian letters, more or less apocryphal, are to be found in the different editions of the *Lettere volgari* (libro primo) issued by the Aldine press in the Cinquecento; and in Foscolo's *Essays on Petrarch* (Lond., 1823). Some of the letters have been rendered into French by Delécluze and Devalay, and versions of single epistles have been made into English and German.

#### 3. IN FRENCH.

†1491. La patience de Griseldis (Sen., xvii, 3). Troye, G. le Rouge. 4°. F.

There are an infinite number of translations and paraphrases of the Griselda tale in the modern languages of Europe, of which many were printed in the Quattrocento. The most complete account of these is in R. Köhler's essay, *Griselda*, in the Ersch and Gruber *Allgemeine Encyclopædie*, sect. I. xci.

#### III. LATIN WORKS (VERSION).

##### 1. LATIN TEXT.

1504. Bucolicæ, in *Eclogæ*, ff. 13-75. Flor., Giunta. 8°. M.

†1504. Carmen in laudem Hieronymi. Fano, Sonecino. 8°. F.

†1546. Bucolicæ, in *Bucolicorum auctores XXXVIII*, pp. 71-139. Bas., Oporinus. 8°. F. R.

1558. Bucolicæ, Africa, Epistolæ. Bas., no pr. 8°. F.

The printer was Oporinus; the first edition of this collection of the Latin poems was Bas., 1541.

1720. Epistolæ poeticæ, in *Carmina illu-*

strum poetarum italarum, vii, pp. 157-166. Flor., apud J. C. Tartiniun. 11 v. 8°. **M. R.**

1829-31. Poemata minora; *D. de' Rosselli*. Mediol. soc. typ. Classicorum. 3 v. 8°. **F. M.**

With Italian versions by various hands *in toto*, and a second title, **Poesie minori**.

1872. Africa; *L. Pingaud*. Par., Thorin. S. **I. L.**

1871. Africa; *F. Corradini*, in **Padova a Francesco Petrarca**, pp. 71-171. Pad., Seminario. 4°. **F. I.**

The other chief editions of the Eclogues in the original are those of Cologne: A. ter Boemend 1483; Davenport 1499; Paris 1502; and Davenport 1508.

#### 2. IN ITALIAN.

1570. Africa; *F. Marzetti*. Ven., Farri. 1°. **F. F.**  
Books i-iii only.

1776. Africa; *F. Roberti Franco*. Pad., Conzatti. 8°. **F.**

Book i only, translated under the pseudonym, *Egle Enzaiana*.

1829-31. Poesie minori. See III. 1.

1870. Africa; *A. Palisa*. Pad., Sacchetti. 8°. **F. L. M.**

1871. Africa; *G. B. Gamba*. Oneglia, Ghilini. 8°. **F. M.**

Translations of portions of the *Africa* have been published by G. Centrone, G. L. Montanari and G. Pericari, and by the *Trionfo* by L. Biendi and B. S. Terzo. A. Delvay has given to the world a complete version of Petrarch's epics in French prose. Par., 1882.

#### 3. ITALIAN WORKS.

##### A. The Rime (complete).

1470. Petrarca. No pl., Vindelinius. f°. **F. L.**

The first edition of the Italian poems, printed at Venice. Hb. 1475.

1472. Rerum vulgarium fragmenta. Pat., Bar. de Valde. 1°. **F.**

The third edition, printed by Bartholomaeo Adlitzco and Marcone, ex scriptum arbitrio Prutinus.

1473. Carmina anacorum: Triumphi. Ven., no pr. 1°. **F. R.**

Printed by Nic. Jenson. **R** has marginal notes by A. M. Salvini.

1474. Rerum vulgarium fragmenta. Bas., Leonardus Achatius. f°. **F.**

Not printed at Basel, as probably at Vienna.

1475-6. 1. Triumphi; *Lapini*. Bononiae. 2. Cantilena; *Filiffo*. Bononiae, ad istūtiā Sigismundi de libris. 2 v. f°. **F. R.**

The 1475 volume contains the Triumfi; the other the Sonnet and Cantilena. The printer of both was Eddesari. A. Zucchi. This is the earliest commented edition; the comment on the Triumfi is by Bernardino Lapini of Senigallia (Gallura), of Rimini, or *vicarato Illirico*; that on the Cantilena is by Francesco Filiffo. As Filiffo's comment embraced only 37 canzoni and 108 sonnets, the editors and the printers immediately following contain under those commented, thus omitting fully one-half of the Canzoniere. All the subsequent Quattrocento editions, like this, in two volumes, and have the same comment, with some additions.

1478. 1. Triumphi; *Lapini*. Ven., per Theodorum de Reynsburch. 2. Sonetti et canzoni; *Filiffo*. Ven., per Theodorum de Reynsburch. 2 v. f°. **F. M. R.**

1484. 1. Triumphi; *Lapini*. Ven., Piero Veronese. 2. Canzonetti; *Filiffo*, *Squarciafico*.

Ven., per maestro Piero cremonese dicto veronese. 2 v. f°. **F.**

In this edition the Canzoniere is again given complete, the comment of Filiffo being continued by Girolamo Squarciafico of Alessandria.

†1488. 1. Triumphi; *Lapini*. Ven., Bernardino da Nouara. 2. Sonetti; *Filiffo*, *Squarciafico*. Ven., Bernardino da nouara. 2 v. f°. **F.**

1490. 1. Triumphi; *Lapini*. 2. Sonetti; *Filiffo*, *Squarciafico*. Ven., Piero Veronese. 2 v. f°. **F. R.**

The second volume revised by Girolamo Centone.

1491-2. 1. Triumphi; *Lapini*. 2. Sonetti; *Filiffo*, *Squarciafico*. Uetia [sic], per Piero Veronese. 2 v. 1°. **F.**

The first volume revised by Gabriele Bruno, the second by Girolamo Centone.

1492-3. 1. Triumphi; *Lapini*. 2. Sonetti; *Filiffo*, *Squarciafico*. Ven., Ioanne di eo de ca. 2 v. f°. **F. M.**

With the corrections of Bruno and Centone.

1492-1. 1. Triumphi; *Lapini*. 2. Sonetti; *Filiffo*, *Squarciafico*. Ven., Piero de Zohane di quaregi. 2 v. f°. **F.**

With the corrections of Bruno and Centone.

1497. Triumphi; *Lapini*. Ven., per Bartholamcum de Zanis. 2. Sonetti; *Filiffo*, *Squarciafico*. Ven., Bartholamcum de Zani. 2 v. f°. **F.**

With the corrections of Bruno and Centone.—The following Quattrocento editions of the complete Rime are lacking in the public book-collections of Florence:—the 3 edition, without date and names of place and printer, described by Domenico de' Rosselli; 1471 (Roma, Laveri); †1473 (Roma, Phil. de' Lazzari); 1473 (Mil., Ant. Zardus); †1477 (Nap., Arnoldus de' Brucella); 1477 (Ven., Siliprande); 1481 (Ven., Leonardus Willb); †1482 (Ven., Philippus Venetus); †1484 (Mil., Ant. Zardus); 1486 (Ven., Pilegrino de' Pasquali); 1491 (Mil., U. Scinzenzeler); and 1491 (Mil., Ant. Zardus). The total number of known editions between 1470 and 1499 is thus 25.

1500. 1. Triumphi; *Lapini*. Ven., per Bartholamcum de Zanis. 2. Sonetti; *Filiffo*, *Squarciafico*. Ven., Bartholomcum de Zani. 2 v. f°. **F.**

Corrected, with additional prefatory matter, by Nicolo Peranzoni *ultramonte Riccio Marchesino*.—This is the first edition having a title-page, which reads, thus: *Triumpho de' Misser Francesco Petrarca con li Sonetti correcti nouamente*.

1501. Le cose vulgari; *P. Bembo*. Ven., Aldo. 8°. **F. L. R.**

The first Aldine edition, and the earliest in octavo; twelve copies seem to have been printed on vellum for the use of Cardinal Bembo, the editor. **F** on vellum; **R** with MS notes by A. M. Salvini and L. Michs.

†1502? Le cose vulgari. No pl., no pr. 8°. **F.**

One of the two chief imitations of the first Aldine edition known as the "False Aldines", or the "Counterfeit Aldines", usually stated to have been printed in Lyons. This one has the folios numbered at first in Latin numeration, and then in Arabic (ii-ixiii, 65-179); the other is without numeration. This one has the title given above; the other has *Le cose vulgari*. This one, in the titles of the various Triumfi, spells the word uniformly *Triumpho*; the other has sometimes *Triumpho*, sometimes *Triumpho*. The copy cited has a MS note, which has been ascribed to Galles.

1507. 1. Sonetti & Canzone; *Filiffo*, *Squarciafico*, *A. da Tempo*. Mil., Scinzenzeler. 2. Triumphi; *Lapini*. Mil., Scinzenzeler. 2 v. f°. **F.**

With the additions and corrections of N. Peranzoni, and farther notes on the sonnets by a commentator styl-

ing himself Antonio da Tempo—as first printed at Venice in 1503. There is a title-page, common to the two volumes, commencing *Petrarcha con doi conetti*.

1508. 1. *Triumphii; Lapini*. Ven., Bartolomeo de Zanni. 2. *Sonetti & Canzone; Filelfo, Squarciafico, A. da Tempo*. Ven., Bartholomeo de Zani. 2 v. f°. **F. M.**

Corrections by N. Peranzone. With two title-pages, the first beginning: *Opera del preclarissimo Poeta Messer Francesco Petrarca*, the second, *Sonetti & Canzone da Messer Francesco Petrarca*.

1510. *Le cose vulgari*. Fir., Giunta. 8°. **F. R.**

The second Giunta (Juntine) edition, the first having appeared at Florence in 1501.

1511. *Le opere vulgari*. Ven., Soardo. 8°. **R.**

1513. 1. *Sonetti & Canzoni; Filelfo, Squarciafico, A. da Tempo*. Ven., stagnino. 2. *Triumphii; Lapini*. Ven., stagnino. 2 v. 4°. **F.**

With two title-pages, *Li sonetti canzone e triumphii del Petrarca*, and *Triumphii di messer Francesco Petrarca*.

1511. *Il Petrarca*. Ven., Aldo. 8°. **F. L. R.**

The second Aldine edition. **F** with MS notes by Celso Cittadini; **L** and **R** on vellum.

1515. 1. *Triumphii; Lapini*. Ven., Augustino de Zanni. 2. *Sonetti & Canzone; Filelfo, Squarciafico, A. da Tempo*. Ven., Augustino de Zani. 2 v. f°. **F. M. R.**

With two title-pages, one beginning *Opera del preclarissimo Poeta*, the other *Sonetti & Canzone*.

1516. *Il Petrarca*. Mil., Minutiano. 8°. **F.**

1519. *Sonetti & Canzoni; Filelfo, Squarciafico, A. da Tempo*. G. de Grigorij. 2. *Triumphii; Lapini*. Ven., stagnino. 2 v. 4°. **F.**

With two title-pages, one commencing, *Li sonetti canzone triumphii*, the other *Triumphii*.

1521. *Il Petrarca*. Ven., Aldo. 8°. **F. L.**

The third Aldine edition.

1522. 1. *Sonetti & Canzone; Filelfo, Squarciafico, A. da Tempo*. Ven., Stagnino. 2. [*Triumphii*]; *Lapini*. Ven., p. dnm Bernardinu Stagninu. 2 v. 8°. **F. R.**

With a title common to the two volumes, *Petrarcha con doi conetti*.—The last edition with the Filelfo-Lapini commentary, which was printed 22 times.

1522. *Il Petrarca*. Fior., Giunta. 8°. **F. M.**

The fourth and last Juntine edition.

1523? *Il Petrarca*. No pl., Alex ÷ Pag ÷ Benacenses. 8°. **F. R.**

Probably printed at Toscolano, near Lake Benacus, by Paganino.

1525. *Le volgari opere; Vellutello*. Ven., da Sabbio. 4°. **F.**

The first edition having the commentary of Alessandro Vellutello.

1528. *Il Petrarca; Vellutello*. Vin., B. de Vidali. 4°. **F. M.**

1532. *Il Petrarca; Fiersto*. Bindoni e Pasini. 8°. **F.**

1532. *Il Petrarca; Vellutello*. Vin., B. de Vidali. 8°. **F. M.**

1533. *Il Petrarca*. Ven., Aldo. 8°. **F. L.**

The fourth Aldine edition. **F** with MS notes.

1533. *Il Petrarca; Gesualdo*. Ven., da Sabbio. 4°. **F.**

The earliest edition with the commentary of Giovanni Andrea Gesualdo.

1533. *Il Petrarca; Sylvano da Venaphra*. Nap., Jouino & Canzer. 1°. **F. R.**

1535. *Il Petrarca*. Vin., Rauano. 8°. **F.**

1538. *Il Petrarca; Vellutello*. Ven., Zanetti. 1°. **F. I.**

1539. *Il Petrarca; Alunno*. Ven., Marcolini. 8°. **F. M.**

1541. *Il Petrarca; Gesualdo*. Ven., da Sabbio. 4°. **F.**

1541. *Il Petrarca; Vellutello*. Ven., da Sabbio. 8°. **F. M.**

1541. *Sonetti, canzoni e triumphii; Daniello*. Vin., da Sabbio. 4°. **F.**

1541. *Il Petrarca*. Ven., Bindoni. 8°. **M.**

1545. *Il Petrarca; Vellutello*. Ven., Giolito. 4°. **F. M.**

1546. *Il Petrarca*. Ven., Aldo. 8°. **F.**

The fifth and last Aldine edition.

1547. *Il Petrarca; Vellutello*. Vin., Giolito. 1°. **F.**

1547. *Il Petrarca; Vellutello*. Vin., Comin de Trino. 8°. **F.**

1548. *Il Petrarca; Dolce*. Vin., Giolito. 8°. **F. R.**

Date at end of the volume MDXLIX. — Dolce corrected the text, but did not attempt to comment it; his first edition bears the date of 1547.

1549. *Sonetti, canzoni, e triumphii; Daniello*. Vin., da Sabbio. 4°. **F. M. R.**

The second and final edition with the commentary of Bernardino Daniello.

1549. *Le Rime; Campano*. Vin., Valgrisi. 16°. **F.**

Campano attempted to revise the text.

1550. *Il Petrarca; Vellutello*. Vin., Giolito. 1°. **F. M. R.**

1550. *Il Petrarca; Vellutello*. Ven., al segno della speranza. 8°. **F.**

1550. *Il Petrarca; Alunno*. Vin., Gherardo. 8°. **F.**

1550. *Il Petrarca*. Lione, G. di Tournes. 16°. **F.**

The publisher, Jean de Tournes, had previously issued editions in 1545 and 1547.

1550. *Il Petrarca*. Lyone, Rouillio. 16°. **F.**

The first edition published by Rouille.

1551. *Il Petrarca*. Lyone, Rouillio. 16°. **F.**

There were two different issues by Rouille of this date.

1552. *Il Petrarca; Vellutello*. Vin., Giolito. 1°. **F.**

1552. *Il Petrarca; Vellutello*. Ven., Giglio. 8°. **F. I.**

1553. *Il Petrarca; Gesualdo*. Vin., Giolito. 1°. **F.**

1553. *Il Petrarca; Gesualdo*. Ven., Giglio. 1°. **F. I. M. R.**

1554. *Il Petrarca; Vellutello*. Vin., Grillio. 4°. **F.**

1554. *Il Petrarca; Dolce, Camillo*. Giolito. 2 v. 8°. **F.**

The annotations and indexes form the second volume.

1554. Il Petrarca; *Ruscelli*. Ven., Pietrasanta. 8. \*F.

Contains the rimario of Lanfranco.

1557. Il Petrarca; *Dolce, Camillo*. Vin., Giolito. 2 v. 12<sup>o</sup>. F.

1558. Il Petrarca; *Velletello*. Vin., Giolito. 4<sup>o</sup>. F.

1558. Il Petrarca. Lyone, Rouillio. 16<sup>o</sup>. F.

1559. Il Petrarca; *Dolce, Camillo*. Vin., Giolito. 2 v. 8<sup>o</sup>. F.

†1559. Il Petrarca. Ven., Valgrisi. 12<sup>o</sup>. F. R.

1560. Il Petrarca; *Velletello*. Ven., Valgrisi. 4<sup>o</sup>. F.

1560. Il Petrarca; *Dolce, Camillo*. Vin., Giolito. 2 v. 12<sup>o</sup>. F.

Of the five issues of this year four were published by Giolito.

1562. Il Petrarca; *Velletello*. Ven., Beuilacqua. 4<sup>o</sup>. F.

1564. Il Petrarca; *Ridolfi*. Lyone, Rouillio. 12<sup>o</sup>. F.

With the rimario of Ridolfi this edition forms properly two volumes.

1564. Il Petrarca. Ven., Beuilacqua. 12<sup>o</sup>. F. M.

1565. Il Petrarca. Ven., Beuilacqua. 24<sup>o</sup>. F.

1568. Il Petrarca; *Velletello*. Ven., Beuilacqua. 4<sup>o</sup>. F.

1568. Il Petrarca. Ven., Beuilacqua. 12<sup>o</sup>. F. R.

1573. Il Petrarca; *Velletello*. Ven., Bertano. 4<sup>o</sup>. F.

1573. Il Petrarca. Ven., Nicolini. 16. F. M.

1573. Il Petrarca. Vin., Grifio. 12<sup>o</sup>. F.

1574. Il Petrarca; *Gesualdo*. Vin., Vidali. 4<sup>o</sup>. F.

1574. Il Petrarca; *Ridolfi*. Lyone, Rouillio. 16. F.

1579. Il Petrarca. Vin., Farri. 12<sup>o</sup>. F.

1581. Il Petrarca; *Gesualdo*. Ven., Grifio. 4<sup>o</sup>. F. M.

Dated at the end MDLXXXII. The sixth and last edition with the commentary of Gesualdo.

1582. Le Rime; *Castelvetro*. Bas., P. de Sédacanis. 4<sup>o</sup>. F. I. M. R.

1584. Il Petrarca; *Velletello*. Ven., Bertano. 4<sup>o</sup>. F.

The twenty-fourth and last edition having the complete commentary of Velletello.

1586. Il Petrarca. Ven., Angelieri. 16<sup>o</sup>. F.

1588. Il Petrarca. Ven., Grifio. 12<sup>o</sup>. F.

1592. Il Petrarca. Ven., Barezzi. 12<sup>o</sup>. F.

The total number of known Cinquecento editions (1500-1599) of the complete Rime is 136, of which 114 were from Venetian presses, 10 from those of Lyons, 5 from those of Florence, and the remainder thus divided: Milan, 3; Toscanano, 2; Ancona, Basilca, Bologna, Fano, Naples, 1 each. Among the noteworthy editions of this period which are not found in Florence may be cited those of Saurin (Fano, 1593); Albertino da Lissona (Ven., 1593); Giunta (Fir., 1594) being the first Juntine edition; Scinzenzeler (Mil., 1597 and 1512); G. de Gregoris (Ven., 1598), the earliest by that printer, and a still rarer one (Ven., 1523); Giunta (Flor., 1515) being

the third Juntine; Paganino (Vin., 1515 and Tysevlano, 1521); Francesco da Bologna (Bol., 1516); Guerraldi (Ancona, 1520); Zoppino (Ven., 1521), the first from his press; Sessa (Ven., 1526); G. de Tournes (Lione, 1545), the earliest bearing the name of that city; Rampazetto (Ven., 1557); and Zanetti (Ven. 1595), the last edition of the century.

1605. Il Petrarca. Ven., Alberti. 24<sup>o</sup>. F.

1609. Il Petrarca. Ven., Alberti. 24<sup>o</sup>. F.

1610. Il Petrarca. Ven., Misserini. 24<sup>o</sup>. \*F.

1624. Il Petrarca. Ven., Misserini. 24<sup>o</sup>. F.

1638. Il Petrarca. Ven., Misserini. 24<sup>o</sup>. F.

There are two issues of this edition, one with woodcut illustrations to the Trionfi, the other with larger ones on copper.

1651. Il Petrarca. Ven., Guerigli. 24<sup>o</sup>. F.

The last complete edition of the Seicento. Counting the double impression of 1638 as two, there were in all, during that century, 17 editions, of which none were printed outside of Venice. All were in 24<sup>o</sup>.

1711. Le rime; *Tassoni, Muzio, Muratori*. Mod., Soliani. 4<sup>o</sup>. F. M.

The first complete edition of the Rime after that of 1651—a period embracing two generations.

1722. Le Rime. Pad., Comino. 8. F. R.

With the date MDCCXXI at the end.

1727. Le Rime; *Tassoni, Muzio, Muratori*. Ven., Coleti. 4<sup>o</sup>. F. R.

1732. Le Rime. Pad., Comino. 8<sup>o</sup>. F.

1739. Le Rime. Ven., Bortoli. 12<sup>o</sup>. M.

1741. Le Rime; *Tassoni, Muzio, Muratori*. Ven., Viezzari. 4<sup>o</sup>. M.

1746. Le Rime. Bergamo, Lancellotti. 12<sup>o</sup>. F.

1747. Le Rime. Ven., Bortoli. 12<sup>o</sup>. F.

1748. Rime; *L. Bonfini*. Fir., all'insegna d'Apollo. 8<sup>o</sup>. F. M. R.

R with MS notes by G. Lami.

1753. Il Petrarca; *S. Pagello*. Feltre, Foglietta. 2 v. 16<sup>o</sup>. F.

1756. Le Rime; *Castelvetro*. Ven., Zatta. 2 v. 4<sup>o</sup>. F.

The second and last edition with the commentary of Castelvetro.

1768. Le Rime. Par., Prault. 2 v. 12<sup>o</sup>. F.

1778. Le Rime. Londra, no pr. 2 v. 12<sup>o</sup>. F.

Actually printed at Lezhorn by Masi.

1784. Francesco Petrarca; *A. Rubbi*. Ven., Zatta. 2 v. 8<sup>o</sup>. F. M.

1789. Le Rime. Par., Delalain. 2 v. 12<sup>o</sup>. F.

1797. Francesco Petrarca; *A. Rubbi*. Ven., Valle. 2 v. 8<sup>o</sup>. F.

1799. Rime; *G. J. Dionisi*. Parma, tipi Bodoniani. 2 v. 4<sup>o</sup>. F.

In form and type the largest of all the editions of the Rime.

1799. Rime. Parma, tipi Bodoniani. 2 v. 8<sup>o</sup>. F.

1799. Le Rime; *L. Beccadelli*. Ver., Giulari. 2 v. 8<sup>o</sup>. F.

46 complete editions of the Rime appeared in the years 1700-1799, of which 8 were published north of the Alps.

1800. Le Rime. Ven., Andreola. 12<sup>o</sup>. F.

1805. *Le Rime*; *F. Soave*. Mil., Tip. de' Classici. 2 v. 8°. V. i, pp. cxviii, 272; ii, pp. 356. **F. M. R.**

A reprint of this edition, dated 1805, was executed at Milan 1820; it may be recognized by the differing number of pages, having i. pp. cxii, 283; ii, pp. 318.

1805. *Rime*; *G. Rosini*. Pisa, Società letteraria. 2 v. 1°. **F.**

Rivalling in size the folio edition (1799) of the Bodoni press.

1809. *Rime*; *A. Rubbi*. Ven., Valle. 2 v. 12°. **M.**

1809-10. *Rime*. Ven., Picotti. 2 v. 4°. **F.**

1811. *Le Rime*; *R. Zotti*. Lond., Bulmer. 3 v. 12°. **F.**

1811. *Le Rime*. Ven., Vitarelli. 2 v. 16°. **F. L.**

Edition based on the second Cominian edition of 1732.

1815. *Rime*. Liv., Masi. 2 v. 12°. **F.**

1818. *Rime*. Fir., libreria di Pallade. 2 v. 16°. **F.**

1819. *Le Rime*; *A. Meneghelli*. Pad., Creseini. 3 v. 8°. **F.**

1819-20. *Le Rime*; *A. Marsand*. Pad., tip. del Seminario. 2 v. 4°. **F.**

1820. *Parnaso italiano*. Ven., Andreola. 2 v. 8°. **F.**

Volumes xiii, xiv of the series.

1820. *Le Rime*. Liv., Masi. 2 v. 8°. **F.**

Besides the second volume of the Marsand edition 9 editions of the *Rime* issued from the press in 1820, namely 4 at Venice, and 1 each at Bassano, Leghorn, Milan, Paris and Prato.

1821. *Le Rime*; *A. Marsand*. Fir., Ciardetti. 2 v. 8°. **F. M.**

1821. *Rime*; *G. Baglioli*. Par., Dondey-Dupré. 2 v. 8°. **F.**

1821. *Le Rime*. Brescia, Bettoni. 2 v. 8°. **F.**

1821-22. *Le Rime*; *Tassoni*, *Muzio*, *Muratori*. Roma, De Romanis. 2 v. 8°. **F. R.**

1822. *Le Rime*, Fir., Molini. 12°. **F.**

1822. *Le Rime*. Lond., Pickering. 18°. **F.**

The smallest printed edition of the *Rime*.

1824. *Le Rime*. Mil., Bettoni. 2 v. 8°. **F.**

1826. *Le Rime*; *A. Marsand*. Fir., Pagni. 4 v. 21°. **M.**

1826. *Rime*; *G. Leopardi*. Mil., Stella. 2 v. 12°. **F.**

The first edition with Leopardi's notes. A pirated edition, having the same date, place and publisher's name, was printed, not long after 1826, at Naples: the genuine edition has a copyright note on the reverse of the title-folio of vol. i, and an *Avviso degli editori* on pp. 971-972; both are omitted in the counterfeit.

1826-27. *Rime*; *Tassoni*, *Muratori*. Pad., tip. della Minerva. 2 v. 8°. **F.**

The latest edition containing the annotations of Muratori and Tassoni, to which are added notes drawn from later commentators. Muzio's are omitted, but, reckoning this, the Muratori commentary passed through 7 editions.

1827. *Parnaso classico italiano*. Pad., tip. della Minerva. 4°. **F.**

There is a special title-page for *Le Rime del Petrarca*, and a distinct pagination (vii, 101).—The second (see the first in Italy) of the editions known as *I quattro poeti*, comprising the poetical works of Dante, Petrarch, Tasso

and Ariosto, published usually in one volume, but in some cases embracing two tomes. There have been 22 such editions, the earliest of which was issued at Leipzig in 1826.

1827. *Rime*. Fir., Borghi. 2 v. 16°. **F.**

1828. *Biblioteca enciclopedica*. Mil., Bettoni. 4°. **F.**

The *Rime di Francesco Petrarca* occupy pp. 189-262.

1829. *Rime*; *A. Marsand*. Pad., tipi della Minerva. 2 v. 12°. **F.**

1829-30. *Biblioteca portatile*. Fir., Passigli. 8°. **F.**

Petrarca, with a separate title-page dated 1829, and edited by G. Borghi, pp. 261-384.

1832. *Le Rime*; *C. Albertini*. Fir., Ciardetti. 2 v. 8°. **F.**

1832-33. *Biblioteca portatile*. Fir., Borghi. 8°. **F.**

A reissue of the 1829-30 edition; Petrarca title-page dated 1833.

1837. *Le Rime*; *L. Carrer*. Pad., tipi della Minerva. 2 v. 8°. **F.**

1838-40. *I quattro poeti*. Fir., Passigli. 4°. **F.**

Petrarca, dated 1839, pp. 339-927.

†1840-41. *I quattro poeti*. Fir., Passigli. 16°. **F.**

Petrarca, pp. 115-261.

1841. *Le Rime*. Fir., Passigli. 32°. **F.**

1847. *Rime*; *G. Leopardi*. Fir., Le Monnier. 12°. **F.**

The first issue of this edition bore the date of 1845.

1857. *Le Rime*. Fir., Barbèra. 32°. **F.**

The original issue of the *Edizione diamante*.

1858. *Il Canzoniere*; *G. Leopardi*, *L. D. Spadi*. Fir., Bettini. 8°. **F.**

1867. *Rime*; *G. Leopardi*. Fir., Le Monnier. 12°. **I.**

1870. *Le Rime*; *G. Bozza*. Pal., Amenta. 2 v. 8°. **M.**

†1870. *Le Rime*; *G. Leopardi*, *P. Ambrosoli*. Fir., Barbèra. 8°. **F.**

1870. *Le Rime*. Fir., Barbèra. 32°. **I.**

1871. *Rime*. Mil., Guigoni. 8°. **F.**

1875. *Rime*; *G. Leopardi*, *E. Camerini*. Mil., Sonzogno. 8°. **F. M.**

1883. *Le Rime*. Fir., Sansoni. 32°. **F.**

From 1800 to the end of 1885 the *Rime* complete, including title-page editions, have appeared in 165 issues. In Italy the editions bear the following place-names:—Florence, 46; Venice, 21; Naples, 18; Milan, 17; Padua, 7; Turin, 4; Palermo, 3; Rome, 3; Prato, 3; Bassano, 2; Leghorn, 2; Pisa, 2; Ancona, Brescia, Cremona, Este, Mantova, Messina, 1 each. In foreign countries the publishing places are:—Paris, 17; Leipzig, 3; London, 3; Lyons, 2; Avignon, Jena, Nice, 1 each.—If we include those early Quattrocento editions, in which the *Canzoniere* with the unfinished Filelfo commentary was partially incomplete, the total number of editions of the *Rime*, from the editio princeps of 1470 to date, will thus be 389. This estimate, though probably not exact, is perhaps more accurate than any previously given.

### B. The *Rime* (in part).

#### 1. THE TRIUMPH.

†148-? *Triumph*. No pl., no pr. **F.**

Perhaps printed at Bologna; Hain 12780. The copy cited is on vellum.

†1480. Triumph. Florentie, no pr. 1<sup>a</sup>. F.  
Colophon date, *die XVIII Novembris*; Hain 12781.

†149-2. Triumph. No pl. 4<sup>a</sup>. F.

Colophon ends: — *Magister: Danus: Petri: de Mar-  
garia: scripsit: hoc: opus: die: XXI: Februarii:*  
Hain 12782. Printed doubtless at Florence. — Without  
including the doubtful editions of Naples (Hain 12781) and  
Lucca 1477 (Hain 12783) nor the edition of Bol. 1475, which  
is merely the first volume of the Azegnoli 1475-6 edition  
of the Rime, there are 6 known Quattrocento separate  
editions of the Trionfi. The earliest is that with the com-  
mentary of Filetto (Parma, A. Portilia 1473), copies of  
which exist in the Estense at Modena and in the Imperial  
Library at Vienna; but in that impression both the text  
and commentary are incomplete.

†1518. Triomphi. Fir., Bernardo Pacini.  
8<sup>o</sup>. M.

Four Pacini editions of the Trionfi are known — all pub-  
lished at Florence, the first three by Piero Pacini, the  
fourth by Bernardo Pacini: — 1. 1499, of which a unique  
copy is in the Victor Emmanuel Library, Rome; 2. 1503,  
which is unique in the collection of Mr. Horace Lamban,  
Florence; 3. 1508, copies of which are in the Rossetti  
collection at Trieste, and in the Communal Library of Pe-  
ragia; 4. The edition cited above from the Marcian Library.  
All of these rare editions have remarkable il-  
lustrations of the Mantegna school. — In all there were  
14 editions of the Trionfi in the Cinquecento, 9 of which  
were printed at Venice (1509, 1519, 1521, 1530, 1531, 1533,  
1541, 1549, and the undated one by Francesco de Lemis);  
the others were of Florentine origin (1503, 1508, 1515,  
1518 and 1592).

1874. I Trionfi. C. Pasqualigo. Ven., Gri-  
maldo. 8<sup>o</sup>. F. L. R.

1871. I Trionfi: C. Giannini. Fer., Bre-  
sciani. 8<sup>o</sup>. M.

## 2. RIME SELETTE.

1642. Le Rime estratte da vn svo originale;  
F. Thaldini. Roma, Grignani. 4<sup>o</sup>. R.

From Petrarch's autograph in the Vatican Library; re-  
printed Turin, 1759.

1639. See IV. C. 2.

1861. Rime scelte; G. Mazzanti, G. Polo-  
ran. Tor., Loescher. 16<sup>o</sup>. M.

1876. Rime sopra argomenti storici morale  
e diversi; G. Carducci. Liv., Vigo. 8<sup>o</sup>. F.

The only real effort made by modern Italian scholarship  
to treat critically and philologically the text of any por-  
tion of the Rime. — Selections from the Rime are to be  
found in a myriad of anthologies, and many of the son-  
nets and canzoni have been separately printed, some of  
them a multitude of times, with special comments.

## C. The Rime (translated).

### 1. IN ENGLISH.

1818. Due canzoni tradotte in verso. Ro-  
ma, De Romanis. 8. F.

By Barbarina, Lady Haere. The same canzoni were  
also printed both at London and Naples, and were sub-  
sequently reprinted (privately) in a volume with other  
versions from Petrarch (London, 1846). — The principal  
English translators have been Lord Morley (Triumphs,  
about 1540), Anna Rume (Triumphs, 1611), J. Nott (1777,  
1808), Boyd (Triumphs, 1807), Wroughton (1815), the earl  
of Charlemont (1822), Susan Wollaston (1841), Macgregor  
(1851, 1854) and Cayley (1870). In 1839 a complete  
version of the Rime, selected from the various extant  
translations, appeared at London (Edin.), and has been  
since reissued. Isolated portions have been rendered by  
many of the chief poets, as Chaucer, Spenser, Surrey,  
Wyatt, Drummond and Leigh Hunt.

### 2. IN FRENCH.

1538. Les Triumphe; J. de Mayner d'Opede.  
Par., Denis Janot, no d. 8<sup>o</sup>. F.

The earliest French metrical version of the Trionfi: it  
was preceded by a prose translation which went through  
8 editions between 1514 and 1554.

1651. Les œuvres amovreses; P. Catanasi.  
Par., Loyson. 12<sup>o</sup>. F.

Includes 97 sonnets, a madrigal and the Trionfi, with  
the Italian text *en face*.

†1838. Odes et sonnets choisis; J. P. L.  
D'Arrighi. Par., Doyenné. 16<sup>o</sup>. F.

1847. Cent cinquante sonnets; S. Emma  
Mahul. Par., Didot. 12<sup>o</sup>. F.

1867. Choix de sonnets; S. Emma Mahul.  
Flor., Botta. 8<sup>o</sup>. F.

This is the first volume of a complete rendering of the  
sonnets; the other two were issued in 1869 (reprinted 1873)  
and 1877. — Other authors of complete or nearly complete  
French versions are Vasquin Phillet (1518 and 1555), Mal-  
deghem (1600 and 1606), Saint-Genies (1816), comte de  
Montesquieu (1812-3), Esmeñard du Mazet (1818), Pon-  
lene (1855 and 1877), and Le Due (1877-9).

### 3. IN SPANISH.

1555. Los Triumphos; H. de Hozes. Medina  
del Campo. G. de Millis. 4<sup>o</sup>. F.

There is a second edition of 1581. An earlier render-  
ing of the Trionfi is that of Antonio de Obregon, printed  
5 times between 1512 and 1541.

1597. De los Sonetos; S. Usque. Ven., Bevi-  
laqua. 4<sup>o</sup>. M.

Only the first volume; no more was published. There  
are two different title-pages to this edition; on one the  
name of the translator is given as *Salasque*, and on the  
other correctly as *Salomon Usque*. — A complete version  
of the Canzoniere was made by H. Garces (1591).

## V. ASCRIBED WORKS.

### A. Latin.

1874. Scritti inediti; A. Hortis. Trieste,  
tip. del Lloyd austro-ungarico. 8<sup>o</sup>. F. L.  
M. R.

### B. Italian (prose).

1478. Vite de pontefici et imperadori. Flor.,  
apud sanctvm iacobvm de Ripoli. 4<sup>o</sup>. F. M. R.

Nothing seems to be known of the real compiler of  
these lives, of which this is the original edition.

1507. Vite de pontefici et imperatori. Ven.,  
I. de pinci. 4<sup>o</sup>. M.

F. lxxviii of this edition contains a passage relating  
to the recent discovery of America by *Christophoro Co-  
lombo corsale di nazione genovese*.

1534. Vite de pontefici et imperadori. Vin.,  
Sessa. 8<sup>o</sup>. F.

A better edition was printed the same year at Venice  
by Bindoni and Pacini. The work was reprinted there  
in 1548.

1625. Vite degl'imperadori et pontefici. No  
pl., no pr. 1<sup>a</sup>. F.

A reprint of the Florentine edition of 1478, made  
perhaps at Geneva, and the 7th and last edition of this  
apocryphal work. The rarest issue is that of Ven. 1530,  
published by Felice Ambrosino de Hadria.

1808. Caso di amore; P. Dazzi. Fir., tip.  
nazionale. 8<sup>o</sup>. F.

### C. Italian (verse).

1846. Caccia, in Trucchi-Poesie italiane  
inedite, ii, pp. 198-208. Prato, Guasti. 4 v.  
8<sup>o</sup>. F.

1859. Carmina incognita; G. M. Thomas.  
Monachii, Franz. 4<sup>o</sup>. F.

The 111 sonnets and the canzone, attributed by the  
editor to this volume to Petrarch, were reprinted the  
same year as an appendix to an edition of the Rime  
issued at Turin (Unione tipografico-editrice). That they  
were not productions of Petrarch was demonstrated by  
B. Veratti in the *Madriese "Opuscoli religiosi, letterarij  
e morali," ser. ii., tomo x., pp. 71-91 (1867).*

1870. *Parma liberata*; *F. Berlan*. Bol., Romagnoli. 8°. **F. M.**

† 1870. Francesco Petrarca, in *Rime inedite d'ogni secolo*, pp. 20-21. Mil., Aguelli. 8°. **F.**

1871. Una corona sulla tomba d'Arquà; *D. Carbone*. Tor., Beuf. 8°. **F.**

Contains 29 sonnets and a canzone, together with 1 sonnets addressed to Petrarch.

1871. *Raccolta di rime attribuite a Francesco Petrarca*; *P. Ferrato*. Pad., Prosperi. 8°. **F.**

11 sonnets, a psalm, a madrigal, trottole, etc., and an appendix of 10 sonnets.

1876. *Rime del Petrarca codice cartaceo nella Biblioteca Bertoliana*; *A. Capparozzo*. Vic., Paroni. 8°. **F.**

3 sonnets and variants of others.

## SPECIAL PETRARCH BIBLIOGRAPHIES.

1722. *Catalogo di molte delle principali edizioni che sono state fatto del Canzoniere di messer Francesco Petrarca, in Petrarca-Rime*, pp. lxiv-eiv. Pad., Comino. 8°. **F. R.**

This earliest list of editions of the *Rime* was compiled by Gaetano Volpi; 134 titles. It was reprinted, increased to 175 titles, in the second Comino edition of the *Rime* (Pad., 1732), pp. 391-410; and was subsequently copied, with slight changes, into the Zatta edition (Ven., 1756), ii, pp. 519-576; the Prault reprint of the Comino edition (Par., 1768), ii, pp. 215-307; the Delalain reprint of the same edition (Par., 1789), ii, pp. 215-298; the Classici edition edited by Soave (Mil., 1805), ii, pp. 273-337; and the Bulmer edition (Lond., 1811), iii, pp. 355-380.

1806. *Notizie storiche concernenti le Rime del Petrarca, le principali edizioni di esse, e la vita dell'autore, in Petrarca-Rime*, ii, pp. 341-356. Jena, Frommann. 8°.

Probably the work of C. L. Fernow, the editor of this Jena edition of the *Rime*, who seems to have made use of Volpi's list and of Baldelli's essay on Petrarch.

1808. *Pezzana, A.* — *Notizie bibliografiche intorno a due rarissime edizioni*. Parma, Bodoni. 8°. **F. M.**

One of the editions treated is the 1177 Siliprando edition of Petrarch's *Rime*.

1818. *Verzeichniss der vorzüglichsten Ausgaben von Petrarca's Werken, in Merian-Francesco Petrarca*, pp. 331-352. Altenburg, Brockhaus. 8°.

This is the first bibliographical list which includes the Latin works. It was prepared by P. A. Ebert, at the instance of Ludwig Hain, as an appendix to Merian's sketch of Petrarch—a book wrongly ascribed on its title-page to C. L. Fernow, who was merely its translator.

1820. *Biblioteca petrarchesca, in Petrarca-Rime*, ii, pp. 292-314. Pad., Seminario. 4°. **F.**

Marsand's first bibliography of the *Rime*, published as an appendix to his 1819-20 edition of the *Rime*. It is still of utility, since it includes some editions not in his collection, and which were therefore excluded from his second catalogue. It was reproduced in the Pagni edition of the *Rime* (Fir., 1826), iii, pp. 221-239 and iv, pp. 15-234.

1822. *De' Rossetti, D.* — *Raccolta di edizioni di tutte le opere del Petrarca*. Ven., Picotti. 24°.

The first catalogue of the Rossetti collection.

1826. *Marsand, A.* — *Biblioteca petrarchesca*. Mil., Giusti. 4°. **F. M.**

The catalogue of the important Marsand collection of editions of the *Rime*, and of works illustrating them. This collection was sold in 1826 to Charles X of France, and was wholly destroyed in the conflagration of the library of the Louvre, kindled in May 1871 by the French communards.

1826. *De' Rossetti, D.* — *Edizione singolarissima del Canzoniere del Petrarca*. Trieste, Marengli. 8°.

Describes an undated Quattrocento edition, having neither the printer's name nor place.

1832. *Quadro cronologico delle edizioni del Canzoniere di Francesco Petrarca, in Petrarca-Rime*, ii, pp. xcvi-cxlv. Fir., Ciarelli. 8°. **F.**

Compiled from Marsand and others by C. Albertini, the editor of the edition. The second section of the compilation is entitled "Catalogo delle principali edizioni del Canzoniere."

1832. *Gazzera, C.* — *Osservazioni bibliografiche letterarie intorno ad un operetta falsamente aserita al Petrarca*. Tor., stamperia reale. 4°.

Relates to the treatise *De bona solitudine* of Lombardo da Serico printed, without date or place, but, as Gazzera concludes, probably at Lyons about 1195, under the name of Petrarch and with the same title as his work *De vita solitaria*. This interesting essay is a separate reprint from the "Memorie della reale Accademia di Torino (Scienze morali)," 1823, pp. 331-334.

1831. *De' Rossetti, D.* — *Catalogo*. Trieste, Marengli. 8°.

The second catalogue of the Rossetti collection, with a "Continuazione," this latter printed about 1839. To these should be added certain supplementary lists issued between 1850 and 1855 by the Municipal library of Trieste, where the collection is now deposited, under such titles as "Invito ai bibliofili," "Bibliografia," "Avviso ai bibliofili," etc.

1858. *Panizzi, A.* — *Chi era Francesco da Bologna?* Lond., Whittingham. 8°. **F.**

Treating the Francesco da Bologna edition (Bol., 1516) of Petrarch's *Rime*. Panizzi's little book appeared in a second, enlarged edition in 1873 (Lond., Pickering). Other works on the same topic are F. Senesi's *San Francesco da Bologna* (Perugia, 1812), A. Gualendi's *Informa a Francesco Rabolini* (Bol., 1880) and G. Manzoni's *Studi di bibliografia quattrecenta*, i. (Bol., 1881). See also C. Lozzi's journal, "Il Bibliofilo," especially iii, pp. 94-95.

1871. *Hortis, A.* — *Catalogo delle opere di Francesco Petrarca esistenti nella Petrarchesca Rossettiana*. Trieste, Appolonio. 4°.

The third and latest catalogue of the Rossetti collection, and the best of the Petrarch bibliographies so far the works of Petrarch are concerned. Its descriptive notes are very complete; translations are not included.

1871. *I codici petrarcheschi delle biblioteche governative del regno*. Roma, tip. romana. 8°. **F. L.**

1871. *Catalogo dei codici petrarcheschi delle biblioteche Barberiana, Chigiana, Corsiniana, Vallicelliana e Vaticana*. Roma, Loescher. 8°. **I.**

These two works were published under the superintendence of E. Narducci, the former at the expense of the Ministry of Public Instruction. An appendix in the second volume comprises a list of the printed editions of Petrarch's works in the public libraries of Rome. The number of Petrarch manuscripts described in the first work as belonging to the Florentine libraries is as follows:—National Library, 40; Laurentian, 119; Riccardian, 48; Marcellian, 3.

1874. **Valentinelli, G.** — Codici manoscritti d'opere di Francesco Petrarca od a lui riferentisi posseduti dalla Biblioteca Marciana. Ven., Cecchini. 1°. F.

The last work of the lamented author, describing 101 codices. It is a separate reprint from the centenary volume, *Petrarca e l'epoca*, published by the Venetian Ateneo, which likewise contains an essay (pp. 113-175) on "Due codici delle cose volgari di Francesco Petrarca, conservati nella Biblioteca del Museo civico di Venezia" by D. Urbani, and another (pp. 177-186) on a "Codice petrarchesco posseduto dal nobile commendatore Emilio De' Tipaldo" by G. M. Malvezzi, with other bibliographical notices. — MSS of Petrarch's various works, and of works relating to him, abound in every great European library, and in many of the smaller ones. See especially, however, the catalogues of MSS published outside of Italy by the libraries of Paris, Oxford, Munich and Vienna. There are numerous imitated versions of his writings in various modern languages; and the codices containing his Latin treatises may be said to be almost unexamined.

1871. Edizioni esistenti nella Comunale biblioteca di Fermo in **Raffaelli** - Illustrazione di un codice dei Trionfi. pp. xiv-xxvii. Fermo, Paccasassi. 8°.

In this list the librarian, F. Raffaelli, describes 36 editions of the *Rime*.

1875. **Berluc-Perussis, L.** — Cinquième centenaire de Pétrarque. Bibliographie. Aïxen-Provence, Remondet-Aubin. 8°.

This list, published anonymously, enumerates the various publications of the centennial year. The same writer contributed to the "Procès-verbaux des séances de la Société littéraire, scientifique et artistique d'Apt" (2me série, tome 3me, Apt 1880, pp. 123-131) an essay, "Des œuvres relatives à Pétrarque publiées à l'occasion du sixième siècle."

1875. **Petzholdt, J.** — Die Italienische Festlitteratur zur Feier der Jubiläen von Bonaventura, Petrarca und Thomas v. Aquin. Dresden, Schönfeld. 8°.

Extracted from the journal, "Neuer Anzeiger für Bibliographie und Bibliothekswissenschaft" for January 1875. A similar "Nota delle pubblicazioni fatte in onore del Petrarca nell'occasione del suo V° centenario" appeared in "Il Propagatore" (Bol. 1874 vii, pp. 137-162).

1877. **Ferrazzi, G. J.** — Bibliografia petrarchesca. Bassano, Sante Possato. 8°.

The principal general work on Petrarch bibliography. It is a separate reprint, with a preface, from the author's *Enciclopedia dantesca* (or *Manuale dantesco*) issued by the same publisher in 5 volumes, 1865-77, in which it includes pp. 553-553 of the 5th volume.

1880. **Chevalier, U.** — François Pétrarque bio-bibliographique. Montbéliard, Hoffmann. 8°.

A compact catalogue, with brief titles, of works and periodical articles relating to Petrarch.

1882. **Fiske, W.** — A catalogue of Petrarch books. Ithaca, New York. 4°. F.

A hastily prepared catalogue of my own collection, as it was at the time, printed (privately) to avoid the purchase of duplicates.

1883. **Arrigoni, L.** — Notice historique et bibliographique sur vingt-cinq manuscrits dont vingt-quatre sur parchemin et un sur papier des X<sup>e</sup>, XI<sup>e</sup>, XII<sup>e</sup>, XIII<sup>e</sup>, & XIV<sup>e</sup> siècles. Fir., tip. dell'Arte della stampa. 4°.

An account of certain manuscripts, asserted to have once belonged to Petrarch, offered for sale by the well known and recently deceased Milanese bookseller.

G. Fracassetti, in the preface to his Italian version of Petrarch's *Lettere delle cose familiari* (Fir., 1863-67), i, pp. 19-21, has a careful list of the editions of Petrarch's Epistles; C. Stolfi inserts a similar list, but with many errors and many omissions, in his edition of the early vulgarization of Petrarch's *De remedii* (Bol. 1867-68), i, pp. 41-43, recording the editions of the original text and of the translations of that work; and G. Carducci gives an excellent critical estimate of the more valuable manuscripts and editions of the *Rime* in the preface to his commentary on the *Rime di Francesco Petrarca sopra argomenti storici, morali e diversi* (Liv., 1876), pp. vii-xlix. The bibliography of the Boccaccio-Petrarch Griseldis tale, and of its multitudinous versions, paraphrases and imitations, is to be found in a special article by R. Köhler in the Ersch and Gruber *Allgemeine Encyclopädie*, erste Section, xxi. Bibliographical information in regard to the various biographies of Petrarch is to be sought in G. B. Baldelli's *Del Petrarca e delle sue Opere* (Fir., 1797, and again 1837); in D. de' Rossetti's *Petrarca, Giulio Celso e Boccaccio* (Trieste 1828), pp. 285-312; and in Z. Re's *I biografi del Petrarca* (Fermo, 1859). — Petrarch editions are, of course, treated in the general bibliographical dictionaries of Maittaire and Panzer, Hain, Brunet, Ebert and Grässe; in the more restricted dictionaries of Fontanini and Haym; in Zambini's *Le opere volgari a stampa dei secoli XIII e XIV* (of which the edition with the false date of 1881 is identical with the 11th edition of 1878, except that it has a genuine appendix containing some additional matter and corrections); in the lists of *Testi di lingua* by Gamba, Poggiali, Barchi della Lega and others; and in the various special treatises devoted to the history of the early presses, such as Renouard (Aldine), Bandini (Juntine), Zaccaria (Marcolini), (Manzoni (Sondino), etc. An invaluable addition to Petrarch bibliography will be the catalogue of Petrarch editions in the British Museum, now in course of preparation and to be published by the Museum authorities, as a separate work, sometime in the year 1887.

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III



FRANCIS PETRARCH'S

TREATISE

*DE REMEDIIS UTRIVSQUE FORTUNÆ*

TEXT AND VERSIONS.

## PRELIMINARY NOTE.

Excepting the invaluable collections of his letters, the longest, and, on the whole, most important Latin prose work of Petrarch is his ethical dialogues concerning the Antidotes against both Good and Evil Fortune, or, as he himself entitled it, the treatise *De remediis utriusque fortune*. Of its wide-spread popularity, in the century which preceded and the two centuries which followed the introduction of typography, the numberless manuscript copies still preserved in the libraries of Europe, and the many titles of printed editions enumerated in subsequent pages, afford abundant evidence. It is safe to say that, until after the days of Erasmus, no secular production in modern Latin literature was familiar to so large a public; and the avidity with which it was perused in Germany, France and Spain may almost be compared with that singular devotion which was paid, south of the Alps, to Petrarch's Italian verse. In some of its numerous versions it is still not infrequently cited, despite the fact that only a single complete edition, in any language, has appeared during the last hundred years.

Both Mussafia and Hortis have observed that the idea of the second book especially, as doubtless the title of the whole work, is to be sought in the brief tractate *De remediis fortuitarum* attributed to the philosopher Seneca, whose style the Latinity of Petrarch resembles, and whose writings the Italian moralist had assiduously studied. Reference is made to the work of Seneca in the prologue to the first book of the *De remediis utriusque fortune*, and again in at least one of the dialogues; that work was itself printed half a dozen times before the year 1500, and to some of those early editions Petrarch, through the dishonesty, or amplifying zeal, of a scribe or editor, became an involuntary contributor — the similarity of style and subject having led to the idea of cking out the meagre paragraphs of Seneca by adding to them passages selected from Petrarch. In one of his epistles (*Sen.*, xvi, 9) Petrarch disclaims any relationship between his production and another famous one on an allied theme, the essay *De miseria conditionis vite humane* of Pope Innocent III.

But whatever may have been the original motive which induced Petrarch to plan the work, its composition was probably finally determined, or at any rate accelerated, by its author's meditations on the fluctuating fortunes of his friend, Azzo da Correggio, at one time, in association with his brothers, the ruler of Parma, to whom the treatise, in the first prologue, is expressly dedicated. Twice, in his letters, Petrarch alludes to its progress, so that the date of its composition is fairly well ascertained. From these statements in the correspondence, and from internal evidence, we may reasonably conclude that it was begun about 1357, that is, not very long after the culmination of Azzo's misfortunes — his flight from Verona, of which city he had been governor under the powerful Scalas, followed by the confiscation of his estates and the imprisonment of his wife and children by Can Grande; while, if we may believe an apparently trustworthy codex, preserved in the Marcian library, purporting to be a copy, made by the scribe Franceschino da Fossadolee, of Petrarch's own autograph, it was finally finished exactly at the "hora tertia" of October 5, 1366 (*Anno Domini, 1366, m. nonas octobris hora tertia. Ex originali proprio scripto manu.*) — a precision of statement quite in accordance with Petrarch's literary habits. The dedicatory prologue was evidently written at an early period of the work's progress, while the Parmesan prince was still alive, and his overwhelming misfortunes still fresh in Petrarch's remembrance, a fact explaining the absence of any allusion to Azzo's death, which occurred in the summer or autumn of 1362. The relations which existed between the two have been often described. They are dwelt upon, at more or less length, in the second volume of Tiraboschi's *Biblioteca Modenese* (1782, pp. 88-95); in the "Discorso preliminare su la di-

mora del Petrarca in Parma,' which introduces the second volume (1759) of Affò's *Memorie degli scrittori e letterati parmigiani*, and in the sketch of Azzo which immediately follows it (pp. 3-39); in Baldelli's *Del Petrarca e delle sue opere* (1797, pp. 230-231, or 1837, pp. 212-213); in the Fracassetti edition of the *Lettere di Francesco Petrarca delle cose familiari* (1863-1897) in the form of a note to book iv., epistle 9 (vol. i., pp. 525-533); and in the 'Cenni storici' prefixed to Berlan's *Parma liberata* (1870)—an edition, with commentary, of the canzone *Quel ch' ha nostra natura in sè più degno*. Two of the extant letters of Petrarch were addressed to Azzo, and others to members of his family; while the canzone just cited (first printed in the Soncino edition of the Rime, Fano 1503) was probably composed by him in honor of Azzo, though not assigned a place in the Canzoniere.

The *De remediis* is divided into two books, the first treating of good fortune, with examples and arguments intended to prove that prosperity is not an unmixed blessing, the other on evil fortune, endeavoring to show that adversity is not an unqualified ill. It is written in the form of dialogues, but without any intention or pretence of dramatic effect. The first speaker serves simply to suggest, by an assertion or ejaculation, a theme to the second, who thereupon enlarges upon it; in other words, the colloquial style is used merely to make the author's admonitions, counsel, or consolation more personal and direct, while it answers the purpose of paragraphing the essay, and of giving a momentary repose to the reader's reflective and attentive faculties. These interlocutors are styled in the first book *Gaudium* (or, in the later dialogues, *Spes*) and *Ratio*; in the second book *Dolor* (or, occasionally, *Metus*) and *Ratio*. Of course, in both books, the burden of the discourse falls upon *Ratio*. There are, in all, 251 dialogues, each on some subject supposed to conduce to felicity or infelicity, 122 in book i., and 132 in book ii. Each book is preceded by a prologue, that introducing book i. serving both as a dedication and as an explanation of the general object of the treatise. The work abounds in citations of classic and ecclesiastical writers, and in illustrations drawn from the lives of noted men—a mass of learning gathered, it must be noted, in those days at first hand, and not, as now, easily acquired from encyclopedias and biographical dictionaries. The *De remediis* belongs to that class of literary productions designed, not for study or continuous reading, but for occasional solace or recreation—a class represented in English literature by Burton's *Anatomy of Melancholy*, and in French by the *Essais* of Montaigne, who, like Petrarch, had made himself familiar with the moral dissertations of Seneca. The condition of the printed text, as that of Petrarch's Latin prose in general, is not such as to render an estimate of the character of the work either a safe or an easy task. The best and fullest analysis is that of Gustav Koerting in his *Petrarca's Leben und Werke* (1878, pp. 524-564); far less worthy of praise is the account of it in the preface to Casimiro Stolfi's reprint of the so-styled Dassaniniato Italian version (1867); but some information may be gleaned from passages in the writings of Hortis, Symonds and Geiger.

The printed issues of the complete Latin original, if we reckon those comprised in the various editions of the author's collected works, number nearly thirty, and to them must be added the epitomes of the Carthusian Adrianus, Albrecht von Eyb and others, some of which were many times reprinted. The work was rendered into eight modern languages—two different versions existing in each of the two principal continental tongues—and several of these translations went through numerous editions, many of them in the shape of large and expensive volumes. They were mostly translated and illustrated by scholars of note, and adorned by artists of skill. The Latin text appeared successively, between about 1474 and 1758, in Germany, Italy, France, Switzerland, Holland and Hungary. The various translations are cited in the following lists in the alphabetical order of their languages; but chronologically, the earliest editions of each version were issued as follows: 1501, Bohemian; 1510, Spanish; 1523, French by Oresme; 1532, German by Stahel and Spalatinus; 1539, German by Vigilius; 1519, Italian; 1579, English; 1606, Dutch; 1611, Swedish (pseudo-translation); 1644 (?), French by Grenailles; 1720, Hungarian. A book thus universally read during three centuries merits a more thorough and critical examination than it has hitherto received, and deserves the justice of a carefully edited and purified text.

No real attempt has ever been made to compile the bibliography of the *De remediis*, the meagre notices of its editions and versions in the general and special bibliographical works abounding in errors, and rendering many doubtful points more obscure. The essay here attempted is to be regarded as a chapter of the still unprinted second catalogue of my Petrarch collection, though I have included not a few editions absent from my shelves, but which I have been able to examine elsewhere. These latter are indicated by an obelisk (†) before the title number. The exigencies of printing have required the setting of the descriptive notes in *Italic*, while citations of the titles of books and chapters, and quotations from the text of the edition treated, are usually in Roman — a plan adopted, probably for the same reasons, by Hain in his *Repertorium bibliographicum*.

My thanks are due, for numberless acts of kindness, to the always courteous authorities of the principal European libraries — more particularly, perhaps, to the chiefs and under-librarians of the great public book-collections of Florence, Munich, Vienna, Budapest, Prague and Copenhagen; to my obliging correspondents, Dr. M. F. A. G. Campbell of the Royal Library at the Hague, Mr. George Bullen, Keeper of the Department of Printed Books at the British Museum, Dr. Claes Amnerstedt of the University Library of Upsala, Dr. Manuel Ramayo y Baus of the National Library of Madrid, Dr. Arpád Hellebrant of Budapest, Professor Karl Szabó of the Transylvanian National Museum at Klausenburg, Mr. Victor Develay of Paris, Dr. Johannes Uebinger of Münster, and many others; to my friend, Mr. George L. Burr, for painstaking researches in some of the French and English libraries; and, most especially, to my friend and former assistant, Mr. Horace Kephart, now of the Yale University Library of New Haven, Connecticut.

*Vipha Torani, Florence, November 1887.*

W. F.

# FRANCIS PETRARCHI'S

TREATISE

## DE REMEDIIS UTRIUSQUE FORTUNE.

### I. THE LATIN TEXT.

#### 1. In the Collected Works.

1. (1496). Franciscus Petrarcha de Remediis utriusque Fortune. At end, \* Francisci Petrarchæ poetæ Oratorisq; Clarissimi: Liber secundus: | in quo de Aduersa Fortuna disputatur: Feliciter explicit.

f.<sup>o</sup> ff. [112]; sig. a-q (of which b, d, f, i, k, l, n, o and p are in 6s; a, e, e, h, m and q in 8s; and g in 10); Latin letter; page-lines (excluding of running-title and signature), 55. CONTENTS:—Title-*folio*, reverse blank; table of dialogues, Annotatio Dialogorum: Libri I. Francisci Petrarchæ, f. 2ah; prologue, book i., Epistolaris Præfatio, ff. 3a-4b; text, book i., ff. 5a-52b; table of dialogues, Dialogorum: Libri. II. Francisci Petrarchæ Annotatio, f. 53ah (=sig. h1); prologue, book ii., Epistolaris Præfatio, ff. 54a-56a; text, book ii., ff. 56b-112a, reverse blank.—This forms the third section of the first collective edition of Petrarch's works (Basileæ, Joannes de Amerbach, 1496), preceded by the Bucolica and the *ex-ay* De vita solitaria. Like all the treatises in the volume it has its own title-*folio* and its own series of signatures, and is thus occasionally offered for sale as an independent, unaltered edition. The text followed by the printers is that of Cremona 1492 (see no. 8).—The first edition of the collective works opens with 20 Latin verses, composed in honor of the publisher, Johann von Amerbach, by Sebastian Brundt, in consequence of which the editorship of the volume has been ascribed to the latter. *Hain*, 12749.

2. (1501). Annotatio Dialogorum Li. I. Fran. Petrarche. At end, \* Francisci Petrarche poetæ Oratorisq; Clarissimi | Liber secundus in quo de aduersa fortuna disputatur: Feliciter explicit.

f.<sup>o</sup> in 8s. ff. [85]; sig. ff, g-q (of which p in 10 and q in 8); Gothic; double columns; page-lines (not including the current title and signature), 65. CONTENTS:—Table of dialogues, f. 1a; prologue, book i., ff. 1b-2b; text, book i., \* Francisci Petrarche Poetæ oratoris q; Clarissimi: consolatiui operis sui ad Azonem de Remedijs utriusque fortune liber primus, ff.

3a-40a, col. 2 (sig. k viij); table of dialogues, f. 40a, col. 2-40b; prologue, book ii., ff. 41a-42b; text, book ii., \* Francisci Petrarche poetæ Oratorisq; Clarissimi consolatiui operis sui ad Azonem de Remedijs utriusque fortune: Liber secundus, ff. 43a-85a, on the reverse the beginning of the treatise De contemptu mundi.—The title as cited is more correctly the current heading to the dialogue-index of book i., the special title of that index containing the proper designation of the treatise, (f. 1a, col. 1): \* Insignis ac plurimum consolatiui opis | Francisci Petrarche poetæ atq; oratoris | Clarissimi: de remedijs utriusque fortune | ad Azonem: duos libros dialogis ducentis quingintaquor distinctos distinctis: Dialogorum libri primi de remedijs pspe fortune: | collecta: ordiata: enumerataq; annotatio.—The De remedijs forms the sixth division of the second collective edition of Petrarch's works (Venetiis, Simon de Luere, 1501), and is preceded by the 5 treatises, De ignorantia suiipsius et multorum, De ocio religiosorum, Itinerarium, Propositum factum cora rege vngario, and De vita solitaria. The text is apparently that of the Basle edition of 1496 (see no. 1), which, to judge from the adoption of the term Epistolaris præfatio as the running title of the prologues, and from other indications, the anonymous editor must have had constantly before his eye.

3. (1503). \* Insignis ac Plurimum consolatiui opis Francisci Petrarchæ poetæ atq; oratoris Clarissimi: De | remedijs utriusque fortune ad Azonem: duos libros | dialogis ducentis quingintaquor distinctos distinctis. At end, \* Francisci Petrarchæ poetæ Oratorisq; Clarissimi. Liber secundus in quo de aduersa fortuna di sputat. Feliciter explicit.

f.<sup>o</sup> in 8s. ff. [86]; sig. f ii-q [vii]; Latin letter; double columns; page-lines (excluding running title and signature) 61. CONTENTS:—Table of dialogues, ff. 1a (sig. f ii, col. 1)-2b; text, book i., ff. 3a-10b; table of dialogues, f. 41a (sig. l ii); prologue, book ii., ff. 41b-43a; text, book ii., ff. 41b-86a (sig. q vii, col. 2, below middle), followed by the colophon, and the title and first lines of the treatise De contemptu mundi.—This issue of the De remedijs forms, according to the title-page list, the eighth section in

the third collective edition of Petrarch's works (Venetis, Simon Blauiqua, 1503), which opens with the Vita Petrarche edita per Hieronymum squarzagium, and the Epistole; but as the list given on the title-page is not strictly accurate, it may be better indicated as the fifth treatise in the series of signatures a, b, c, d, etc., preceded by the De otio, Itinerarium, Propositum, and De vita solitaria. The text of the De remediis is copied from that of the preceding edition; the editorship is unnoted and unknown.

4. (1554). ꝛ. Francisci | Petrarchæ V. C. in Libros de Remediis | utriusque Fortune. Præfatio. At end, Age res tuas, curam hanc relinque uiuentibus.

f. in 8s. pp. 1-254; Florentine initials. CONTENTS:—Prologue, book i., pp. 1-6; text, book i., ꝛ. Francisci Petrarchæ V. C. de remediis utriusque Fortune. | Liber I. | Ad splendidum natalibus clarum virum Azonem Corregium, principem Parmensem, amicum suum. pp. 7-121; prologue, book ii., pp. 121-125; text, book ii., pp. 125-254.—This is the first treatise, following the general dedication and other preliminary matter, in the first volume of the fourth, best edited and best printed, collective edition of Petrarch's works (Basileæ, Henricus Petri, 1554). The editor was Johannes (or, as he subsequently styled himself, Basilus) Johannes Herold, b. Hochstätt 1511, d. Basle 1581-2, a laborious scholar, who dedicated the edition to Johannes Baderius. The text is virtually unchanged, but the index of dialogues, previously prefixed to each book, is omitted, and the mention of Azzo is transferred from the heading of the prologue to book i. to the sub-title preceding the text of book i., and is repeated in the sub-title of the text of book ii.

5. (1581). Francisci Petrar-chæ V. C. in libros de remediis utriusque fortune. Præfatio. At end, Age res tuas, curam hanc relinque uiuentibus.

f. in 8s. ff. [2], pp. 1-222; Florentine initials. CONTENTS:—Prologue, book i., ff. [1b]-[2b]; text, book i., Francisci Petrar-chæ V. C. de remediis utriusque fortune. Liber I. ad splendidum natalibus clarum virum Azonem Corregium, principem parmensem, amicum suum. | pp. 1-101; prologue, book ii., pp. 102-106; text, book ii., pp. 106-222.—The De remediis again succeeds the introductory matter as the first treatise in the fifth and last collective edition of Petrarch's works (Basileæ, Sebastianus Henricpetri, 1581), a reprint, but inferior in typography and paper, of the 1554 edition. The works are divided into two tomes, separately pagged, the first containing the prose, the second the verse (Latin and Italian). The title cited is that prefixed to the first prologue, which, as in 1554, follows immediately after the general index to the works, occupying the three final pages of the 11 unnumbered folios at the beginning (that is, sig. ʒʒʒ a to ʒʒʒ 3 a.), the text of book i. commencing with the numbered pages.—For a notice of a pseudo-edition of the Opera, including the De remediis, see no. 21; but the only collective editions, properly so called, of Petrarch's writings are the five here cited, namely, 1. Basle 1496; 2. Venice 1504; 3. Venice 1503; 4. Basle 1554; 5. Basle 1581.

## 2. Independent Editions.

†6. (1472?). [d]E etate florida ꝛ spe vite longioris capitulum pmi | De forma f. 1a. [c]Vm res fortunasp hominū cogito, incertos ꝛ subitos | rerū mot f. 3a. At end, Lans deo pax uiuis. Requies eterna defunctis.

f. ff. [187]—4 blank leaves; no signatures; Gothic; page-lines, 39; printed page, 211 by 132 millimeters; water-mark, ox-head, a line tipped with a star rising between the horns; two of the four blank leaves usually occur between ff. 76 and 77, and ff. 150 and 151, the other two following the two-leaved index of dialogues, whether that be placed at the beginning or end of the volume; in the space left at the beginning of each dialogue for an ornamental initial the proper letter is indicated in lower-case, so placed as to line with the inner margin of the page. CONTENTS:—Index, or table of dialogues, double columns, [d]E etate florida ꝛ spe vite ff. 1a-2b, ending Explicit [sic] liber iste dē remedijs | utriusq fortune dñi francisci | petrarche laureati poete ꝛe f. 2b, col. 2; prologue, book i., [c]Vm res fortunasp hominū cogito, ff. 3a-5b, ending Explicit plogus, followed by a false title to book i., in two separately printed lines, Incipit liber Primus de Remedijs utriusq fortune De etate florida | Sequitur Capitulum Primum ꝛe f. 5b, middle, the remainder of the page blank; text, book i., [e]Tas florida est multum superest vite ff. 6a-88b, followed by the two distinct lines, Finit liber pmi de Remedijs | utriusq fortune laureati poete feliciter f. 88b, lines 15-16, with remainder of page blank; prologue, book ii., [e]X omnib, que ul michi [sic] lecta placuerūt, ff. 89a-93b, followed by four lines, Explicit prologus secundi libri de Remedijs | Utriusq fortune Incipit [sic] liber secundus De for-mitate corporis. Capitulum. Primum. Erisse meū | nimis illiberaliter ꝛ f. 93b, lines 12-15, rest of page blank; text, book ii., eGisse meū nimis illiberaliter naturam ff. 94a-187a, ending | Deo, gracias line 10, followed by colophon, the remainder of the page and the reverse of this final folio blank.—CHARACTERISTICS.—In two instances the text is interrupted a few lines below the top of the page, and is only continued at the top of the following page; the first occurs in book i., dial. 64, on f. 53b, where the interrupted text in line 9 ex arabia in egiptum auolasc is followed by an isolated 10th line, Vacat Nec Vicio Nec Defectu—the remainder of the page remaining blank; and the dialogue continuing, f. 54a, with the words captamq ibi, et romā delata; the second similar case is in the same book, dial. 89 on f. 66b, the text suddenly ending line 13, in procellis redis, followed by an isolated 14th line, Vacat Nec Vicio Nec Defectu Sequit E Cacerre [sic] ꝛ—leaving the rest of the page vacant, and the text continuing, f. 67a, 6. E cacerre digressus gauleo.—Another blunder of the press, though less evident to the eye, is more perplexing to the reader. A portion of the manuscript of book ii., being the whole of dial. 85, De scabie, and the first lines of dial. 86, De vigilia, was apparently put into type too early, and, by a blunder in the making up of a form, inserted as a page in the text of dial. 7, De servitute; f. 92a ends forsan vxori forsan—then comes the wrongly placed page—and the sentence is resumed at the top of f. 100a,

with metricule forsan etiā. This faultily inserted page was subsequently reset, as the typographical variations indicate, and repeated in its proper place, f. 150a. One page of the book therefore occurs twice. For a repetition of this blunder—less pardonable than the original mistake—see no. 7.—There are no titles or numbers to the dialogues, but in most of the extant copies these have been neatly inserted in red by hand at the time of rubrication perhaps.—The table of the dialogues, occupying, in the copy described, the first two leaves, is found sometimes at the beginning, sometimes at the end of the volume, and, in one otherwise fine copy, not at all; it seems to be printed on paper of a different quality, having a different water-mark, and is, therefore, probably of a slightly later date than the text; the water-mark of the table is a Gothic capital **P** with a cross rising from its summit, while that of the remainder of the work is the or-head and star.—The total number of leaves in the volume, including those in blank, in an absolutely perfect copy, should be, it would seem, 191, but in all the citations and references made above, only the actually printed folios (1-187) have been taken into account. DATE AND PRINTER.—In the catalogue of the Munich Royal Library the date of 1474 is assigned to the edition; in the British Museum copy, on a stub of one of the blank leaves, is a note which seems to be indicative of the possessor of the copy in the year 1477. As to the place and printer there is still much room for investigation. The type is assuredly the same as that used for the first edition (1475) of Petrarch's *Vita Cesaris* and in Cesar's *De bello gallico* which accompanies it. Panzer assigns both the *De remediis* and the *Vita Cesaris* to Heinrich Eggstein of Strassburg. Haun gives the *De remediis* to Eggstein and the *Vita Cesaris* (no. 4226) to Conrad Fyner of Esslingen. Grässe (*Trésor*, ii., p. 5) says of the *Cæsar*, 'Cette édition est attribuée à tort à Eggstein de Strassbourg par Panzer et Barnard, on à Arnold Therhoernen de Cologne par Crevenna et Santander. Elle appartient aux presses de Conc. Fyner à Esslingen qui s'est servi des mêmes caractères (sauf quelques petites différences, p. ex. dans les s) pour son édition de Pct. Nigri Tract. ad Indorum perfidiam estirpandum, Est. 1475. 8c.' This positive statement is not supported by the facts, for, carefully comparing the *Cæsar* (or, what is the same thing, the *De remediis*) with the edition of the treatise by P. Niger (which is not in octavo, but in folio) cited by Grässe, it will be found that there are too many and too wide divergences in the characters of the type employed to make it probable that they came from the same press. Striking in both the *De remediis* and the *Vita Cesaris* are the shapes of the capitals G and Q, as well as the regular curves of the lower-case t, (long) s, and combined ct; but most notable is a peculiar mark of punctuation, used in addition to the long comma [ | ]; it resembles a roundly designed mark of interrogation (?), inclined to the right, and is common to the two Petrarch books, but is not found in the work of P. Niger, cited by Grässe, which bears the imprint of Fyner of Esslingen. A type, like that styled by Panzer the 'smaller Gothic of Eggstein,' seems to have been used in the years 1470-1480—but with slight variations of character—at Strassburg, Esslingen, Würzburg and one or two other places. On the whole, in the case of the *De remediis*, the weight of the evidence thus far adduced is in favor of Strassburg and the printer Eggstein; but there still remains

the fact of such ungainly mistakes as the two half-vacant pages, and the improperly interpolated page—not at all probable in an establishment so well organized as that of Eggstein in 1474, and in marked contrast with the carefully executed works which issued from it even earlier than that date. If the first edition of the *De remediis* be indeed his, then its date might well be referred to a period when his presses were much newer, and his craftsmen much less experienced. Eggstein apparently printed from about 1465 to 1478, but his first dated book left the press in 1471. THE EDITION.—This is the earliest printed edition of the complete *De remediis*. It was printed from a manuscript characterized by many corruptions of the text, and was reprinted but once. There is no mention of Azzo's name either in the first prologue or elsewhere.—Copies of the edition exist in the National Library, Paris (which possesses two); in the British Museum; in the Royal Library, Copenhagen (very fresh, having but one rubricated page, and very tall); in both the Royal and University Libraries, Munich (that of the latter, however, lacking several folios); and in the National Library, Florence (otherwise fine, but wanting the two folios containing the table of dialogues). Most of these copies have been examined. Haun, 12790.

7. (1485?) Franciscus Petrar-cha de Remedijs | vtriusq; fortune. At end, Laus deo.

8." ff. {4}, I-CXII, I-CXXX; sig.,  $\frac{1}{2}$  sheet without signatures, a-z, A-M, of which d, h, m, q, v, A, E, H and K in 4s, and M in 6; Gothic; page-lines (exclusive of folio number and signature), 36-37; printed page (excluding the same), 145 by 84 millimeters; in the dialogues three-line, and, in the prologues and at the beginning of each book, five-line or six-line spaces are left for ornamental initials; it will be noted that the work is divided by the folio numeration into two tomes (I., table and book i., II., book ii.), but the signatures are continuous; the folio number is on the obverse in the centre at top, in much larger type; on the reverse, centre, top, of each folio, in the same large type as the folio number opposite, is, in book i., the abbreviation Fo., while book ii. has throughout, in the same place, the unabbreviated Folio.; the special titles of the dialogues are followed, in the same line, by the dialogue numbers in Roman, commencing in book i. with Ca. iij on f. VIIa, but with some errors in numeration, as at the end of book i., where the last dialogues run cxix, cxxij, cxxi, cxxij, and in book ii., where what should be Ca. xxiiiij is numbered Ca. xliij. CONTENTS:—Title, f. {1a; table of dialogues, Incipit Tabula Presentis Operis, ff. {1b-[1]b, double columns, ending with an isolated 12th line. Finit Tabula Secundi Libri the remainder of the page, f. {1b, blank; prologue, book i., Prologus Primi libri. (large type), ff. 1a-IIIb, ending Explicit Prologus., line 7; text, book i., Incipit liber primus (large type), ff. IIIb (line 8)-CXIIb, ending with two lines at bottom, Finit liber primus dñi Francisci petrarcho. de Remedijs vtriusq; fortune laureati poete.; prologue, book ii., Prologus Secundi libri (large), ff. 1a-VIIa, ending Explicit liber Secundus line 9; text, book ii., Incipit liber Secundus (large), ff. VIIa (line 10)-CXXXa, ending in final line with Laus deo., the reverse of the final folio being blank. CHARACTERISTICS.—The printers of this second edition used the first, the text and arrangement being throughout the same.

They even reprinted that edition's worst blunder, the insertion of a prematurely composed page in the midst of book ii., dial. 7. De Servitute. The matter thus misplaced begins here on f. XLIIa (book ii.), line 4 from the bottom, De Scabie importuna. Ca. viij. and ends f. XLv, line 9, with the words teste h; illusionu, the following words, meretricule forsan being the continuation of dial. 7; the wrongly-placed matter is repeated between f. LXXXIb, line 19, De Scabie. Ca. lxxxvi., and f. LXXXIIa, line 5 from bottom, ending with the words habet illusionum.—The number of dialogues in book i., is 122, and in book ii., 133, but the latter is first increased by two, owing to the double insertion of the two dialogue-headings De Scabie and De Somni carentia (or De Vigilia), and then decreased by one by merging into one the two dialogues of later editions, De paupertate (S) and De damno passo (S).—No mention of Azzo da Correggio occurs anywhere. DATE AND PRINTER.—Hain (12791) indicates no place, date or printer. The Rossetti collection does not possess a copy, and the title is therefore not found in the Hortis catalogue; it apparently exists in none of the Italian libraries; indeed, the book seems to be nearly or quite as rare as the first edition. Grässe (Trésor, v., p. 235) says that it is either from the press of Heinrich Knoblochzer of Heidelberg, c. 1485, or from that of Johann von Amerbach of Basle, the publisher of the first collective edition of Petrarch's works (see no. 1). But an examination of various books issued by Amerbach between 1489 and 1492 shows that, in those years at least, he used no Gothic type at all corresponding to that here employed.—The copy described is bound in inland morocco, in a geometric pattern, by Gruet and Engelmann of Paris.

8. (1492). \* Tabula Rubricarum præcedentis libri. &c. \* Operis Francisci Petraræ de remedio utriusque fortunæ. At end, \* Accipe tandem candidissime lector Divinum Francisci Petraræ opus | Nicolai Iugari industria sollerti: Nitidissimū Bernardini. de misintis de Pap. ac Cæsaris Parmensis sociorum diligentia opera. Impressum Cremonæ. Anno | Incarnationis dñice. 1492. die. 17. mensis Novembris. □.

f. in 6s. ff. [165], of which the first is blank; sig. 2, a-z, A-C, of which 2 is in 4, a and b in 8s, and C in 7; page-lines (exclusive of signature) 44; Latin letter. CONTENTS:—Blank leaf; \* Tabula Rubricarum, ff. 2a-3a; \* Incipit Tabula secundi libri, ff. 3b-4b; Dedication, \* Ad magnificum splendidissimumq; virum Marchisimum stangham: Ducalem Secretarium Nicolai Iugari Cremonensis Epistola, f. 5ab; prologue, book i.; \* Francisci Petraræ poetæ oratorisq; Clarissimi de Remediis utriusq; fortunæ: ad Azonem. Liber primus. Incipit., ff. 6a-8a; text, book i., \* De Etate florida Dialogus. I., ff. 8b-8th (FINIS); prologue, book ii., \* Clarissimi poetæ et oratoris Francisci Petraræ de | remediis fortunæ aduersæ secundus liber incipit., ff. 82a-85b (near bottom); text, book ii., \* De Deformitate corporis. Dialogus. cxxiii., ff. 85b (7 lines from bottom)-165b (12 lines from top); colophon, f. 165b; device of printers, f. 165b (middle).—Some errors occur in the numbering of the dialogues. In book i., in one place, the numeration

runs lxxxvii, lxxxix, lxxxix; the 115th dialogue has no number, and the following one bears the number c.xvii (instead of c.xvi), and the numeration is then continued, thus making the number of the dialogues one too many, book i. having apparently 123 in place of 122. Moreover, unlike the next preceding edition, the dialogue numeration runs on through book ii., which begins with dialogue c.xxiii (should be 123) and ends with dialogue cc.lv (should be 254); book ii. likewise presents some instances of imperfect numeration, and dialogue 214 has the number in Arabic instead of Roman. Audiffredi ('Editiones Italice Sacre XV.' p. 223) and Hortis (Catalogo, no. 338) note the occurrence of the Tabula at the beginning of the volume, the former, reasoning from the expression præcedentis libri, declaring that it properly follows the text; but it is rarely or never found elsewhere than at the beginning, and 'præcedentis libri' here signifies simply "of book i." Neither the copy described by Hain (12793), nor those in the Rossettiana at Trieste have the blank leaf with which the work opens, and which forms the first leaf of the signature containing the Tabula. The copy described is exceptional, not only in the possession of this blank leaf, but in the great width of its margins; on the reverse of the introductory blank folio is the oval book-stamp, bearing his arms, of the Milanese scholar, count Donato Silva (1690-1779), the useful co-laborer of Muratori.—Of the printers, Bernardino de Misintis of Parma and Cesare of Parma, nothing is known. Their mark, below the colophon, is a globe and cross bearing their initials, B. M., and C. P.—This is the first dated edition of the De remediis, and the third or fourth book printed at Cremona. The text was either taken from a manuscript superior to that used by the German printers of the two previous editions, or was corrected by the aid of better sources. It is virtually the text since followed. The editor, Niccolò Lucaro (Lucari, or Lugari), d. Cremona, Jan. 8, 1515, was a distinguished professor of 'eloquence,' wrote several Latin eulogies or funeral sermons—one of them on the Cremonese philosopher, Battista Pissio—and a history of Cremona under the domination of the French king Louis XII, and edited Fr. Filelfo's Latin version of the oration De Iho capto of Dio Chrysostomus, issued by the same printers three months earlier than the De remediis. A eulogy pronounced at Lucaro's funeral by J. Crotti is still extant. In his dedicatory epistle Lucaro alludes in terms of great praise to two members of a Cremonese family, Johannes Franciscus and Josephus Philippus Melius. The edition is dedicated to one of Lucaro's pupils, Marchesino Stanga, who is characterized in the 'Cremona literata' of Arisi as Consilii Magni, & Virtutis exquisitæ, cui maximarum rerum fidem Ludovicus Sfortiæ semper habuit in Reip. Mediolanensis administratione omnium consiliorum suorum participi. He was sent by Sforza in 1494 as ambassador to Maximilian I.

9. (1515). Francisci Petraræ | de remediis utriusq; | fortunæ. Libri. II At end, Venetiis in aedibus Alexan-dri Paganiui inelito Lavretano principe. | IIII. idvs novem. | M.D.XV.

32° in 8s. ff. [8], i-c, XI-CUCXXXI, [f]; sig. a, A-V, AA-YY; Italian; page-lines 36-37; the numeration of the folios is at the bottom of the page; the 145th, 58th and 186th folios are erro



neously numbered XIII, LVI and CLXXXV; the title and colophon are in capitals; the latter is followed by a single correction of an error, Aduerte In Epigram. versu sexto vbi iniurias, repone eximias.

CONTENTS:—Title-folio, reverse blank; Tabula rvbricarvm praece dentis libri, ff. [2]a-[3]b; Incipit tabula secvndi libri, ff. [4]a-[6]a, ending Explicit tabula libri secvndi. D. Francisci Petrarchae de remediis vtriusque fortunae, reverse blank; dedication, D. Leonis X. pont. max. sanctiss. q; Alexander Paganinus perpetvam felicit., ff. [7]a-[8]a; Ticivs, f. [8]b; prologue, book i., Francisci Petrarcae poetae oratorisque clarissimi de remediis vtriusque fortunae, ad Azonem | liber primvs. Incipit, ff. i a-via; text, book i., De aetate florida dialog. I., ff. vi b-CLXa, reverse blank; prologue, book ii., Clarissimi poetae et oratoris Francisci Petrarcae de remediis fortunae adversae. Liber incipit, ff. CLXIa-[CLXII]a; colophon, and correction of an error of the press, ff. [CLXII]a, reverse blank.—A second copy in the collection of this little edition—the printed page of which measures 84 by 38 millimeters—in the pretty semi-italic type employed by Alessandro Paganino, has some variations: f. LVIII is correctly numbered, while the 15th folio is numbered VX, and for the head-line (f. i a) liber primvs. Incipit. is substituted Epistolaris praefatio.—In book i. the dialogues are numbered from I to CXXII, and in book ii. from I to CXXXII. Under the title TICIVS, on f. [8]b, are 13 anonymous Latin verses:

Vin lector precio leui libellum  
Thesaurum potius tibi parere,  
Croessi [sic] qui superat, Midæus gazas,  
Crassi diuitias, opes Luculli,  
Qui te perpetuo beare possit,  
Fortune iniurias procacis iras  
Falsas blandicias docens cauere.  
Vitam et viuere sanctitate auita  
Aequandam Curis, erunt quoque, et sunt?  
Ille Remedia sortis vtriusque;  
Petrarchæ, eximii illius Poete,  
Cui tantum tribuis vel in putendis;  
Compara, lege, perlege, cunulare.

It is to this 'epigram' that the solitary erratum at the close of the volume refers, the word iniurias in line 6 being a misprint for eximias.—It is worthy of note that in the same year, Paganino issued an edition of the *Rime* of Petrarch, uniform in size and type with this miniature *De Remediis*.

10. (1536). Francisci Petrarchæ | de remediis vtriusque fortunæ. Libri. II. | □ At end, Venetijs per Dominũ Bernardinum Stagninum de Tridino Montis | ferrati. Anno Domini. M.D.XXXVI.

16° in 8s. ff. [6], 7-48, 79-222, 217-422, [2]; sig. A-&, AA-&&, AAA-BBB; the two unnumbered folios at the end are blank; from the folio-numeration given above it will be seen that, in making up the forms, the last number of sig. F (48) was mistaken for 78, and the numeration goes on with 79 etc., there being, therefore, no folios 49-78, while, by another error, the folio-numbers 217-222 are duplicated, and, by another, f. 390 is incorrectly numbered 690; the vignette occupying the lower three-quarters of the title-page represents the patron-saint of

the printer, St. Bernard, an upright figure, holding in the right hand a book, and with the left supporting the rayed symbol IHS, with his three rejected mitres, one in front and two behind; the title and colophon are in capitals. CONTENTS:—Title-folio, reverse blank; table of dialogues, Tabula rvbricarum praece dentis libri, ff. [2]a-6a FINIS., reverse blank; prologue, book i., Francisci Petrarcae poetae oratorisque clarissimi de remediis vtriusque fortunae [sic], ad Azonem. Liber primvs. Incipit, ff. 7a-12b; text, book i., De aetate florida dialog. I., ff. 12b (line 4 from bottom)-218b, FINIS.; prologue, book ii., Clarissimi poetae et oratoris Francisci Petrarcae de remediis fortunae adversae. Liber incipit, ff. 219a-222b; text, book ii., De deformitate corporis dialogvs. I., ff. 222b. (line 12 from bottom)-422a, FINIS., (line 11); colophon, f. 422a, middle; printer's device, f. 422b.—A reprint, in different type, with a slightly broader and shorter page and less carefully executed, of Paganino's edition (no. 9), with the omission of his dedication, and the Latin epigram. Stagnino's mark at the end, printed from an incised block, is a heart enclosing a B, and rising from it an anchored cross bearing an S.

11. (1546). Francisci | Petrarchæ poetæ oratorisque clarissimi, de Remediis utriusque Fortunæ ad Azonē libri duo, multo quam antea diligentius ab erratis, quibus scatebant, | repurgati atque emendati. | □ | Lvte-tiae, | Apud Nicolaum Boucher, via ad diuum Iacobum, sub intersignio floris. 1546.

16° in 8s. ff. [8], 1-415, [1]; Italic; Florentine initials; ff. 283 and 408 are wrongly numbered, respectively, 288 and 418; the last unnumbered folio of the preliminary signature (a), and the final unnumbered folio (sig. FFF) are both blank; the title-page vignette is a hand grasping a foliated and lilyed cross (emblem of St. Nicholas of Tolentino), with the letters N and B in the upper corners. CONTENTS:—Title-page, f. [1]a; epigram, Ad lectorem epigramma., f. [1]b; table, Index dialogorum, ff. [2]a-[7]a, ending Finis indicis., reverse blank; blank leaf, f. [8]; prologue, book i., ff. [1]a-7a; text, book i., ff. 7b-193a, terminating feliciter explicit.; prologue, book ii., ff. 193b-203b; text, book ii., ff. 204a-415b, closing with dis-sputatur, feliciter explicit; blank leaf.—The edition is from that of Paganino, and has the same Latin epigram of 13 verses prefixed; the text is very slightly, if at all, emended, but the abbreviated typographical forms are nearly all abandoned; paper and printing are excellent.

12. (1547). Francisci Petrarchæ poetæ oratorisque clarissimi, de Remediis utriusque Fortunæ ad Azonē libri duo, multo quam antea diligentius ab erratis, quibus scatebant, | repurgati atque emendati. | □ | Lvte-tiae, | Apud Nicolaum Boucher, via ad diuum Iacobum, sub intersignio floris. 1547.

16° in 8s. ff. [8], 1-415; Italic; Florentine initials.—A re-issue of the edition of 1546, in the first sheet of which the title-page was altered while it was passing through the press; the changes made were the two lines of the imprint

(Apud... Floris.) from Roman to Italic, and the substitution of the date 1547. The contents, including the errors in the numeration of the folios, are, therefore, identical.—The copy, which was bound by Tout of London, lacks the final blank leaf, but has the one at the end of the prefatory matter.

13. (1557). Francisci Petrarchæ poetæ oratoris-que clarissimi, de re- mediis vtriusque Fortune ad Azonem libri duo, multo quàm antea diligentius ab erratis, quibus scatebant, repurgati atque emendati. □ Lvtetiae, Apud Martinum Iuuenem, sub insigni D. Christophori ð regione collegij Cameracensium. 1557.

16<sup>o</sup> in 8s. f. [1], pp. 3-811, ff. [8]; *Italic; Florentine initials* (2); p. 371 bears the number 37. CONTENTS:—Title-page, f. [1a]; epigram, Ad lectorem Epigramma, f. [2b]; prologue, book i., pp. 3-15 (middle); test, book i., pp. 15 (middle)-377, ending feliciter explicit; prologue, book ii., pp. 378-398 Explicit Epistolaris Prefatio; test, book ii., pp. 399-811 disputatur feliciter explicit, reverse of folio blank; table, Index dialogorum, ff. [1a]-[6]a Finis indicis, reverse blank, and final two folios blank.—A reprint of the edition of 1546-7 (nos. 11, 12), made jointly by several booksellers or publishers of Paris (see no. 14). The title-page of the present issue, which bears the name of Martin Lejeune (Juvenis), has a vignette representing two hands supporting a T cross, about which is trined a serpent.

14. (1557). Francisci Petrarchæ poetæ oratoris-que clarissimi, de re- mediis vtriusque Fortune ad Azonem libri duo, multo quàm antea diligentius ab erratis, quibus scatebant, repurgati atque emendati. □ Lvtetiae, Apud Gulielmum Cauellat, sub pingui Gallina, ex aduerso collegij Cameracensis. 1557.

16<sup>o</sup> in 8s. f. [1], pp. 3-811, ff. [8]; *Italic; Florentine initials* (2); p. 371 numbered 37; the last two of the eight unnumbered folios at the end are blank.—The same edition as no. 13, differing from it only in the title-page vignette and imprint: the vignette is a hen (gallina, the sign of the publisher) within a circle. Another of these title-page editions of Paris 1557 is cited by Hortis (Catalogo, no. 355), having a vignette representing two storks (ciconiae), with this imprint:—Lvtetiae, Apud Sebastianum Nuelium sub Ciconis in vico Jacobaeo. 1557. All of these impressions have a noticeable misprint in the sub-title of the prologue to book ii., p. 378, line 5, Epistolaris [sic] Prefatio.

15. (1577). Francisci Petrarchæ poetæ oratoris-que clarissimi de Remediis vtriusque Fortune Libri II. In quorum priore prospera fortuna refutatur: in posteriore vero aduersa defenditur. Iam denuò accuratius quàm antea ab innumeris mendis repurgati & emendati. □ Lvgdvni, apud Clementem Bavdin. — M. D. LXXVII.

16<sup>o</sup> in 8s. f. [1], pp. 3-881, ff. [6]; *Florentine initials* (4). CONTENTS:—Title-page,

f. [1a]; epigram, Ad lectorem Epigramma, f. [1b]; prologue, book i., pp. 3-16; test, book i., pp. 16, line 8 from bottom-412, Finis libri primi; prologue, book ii., pp. 413-434; test, book ii., pp. 435-884 FINIS; table, Index dialogorum, ff. [1a]-[5]b, Finis indicis; blank leaf.—From the Paris 1557 edition, with apparently no notable changes beyond the title-page: the Paganino epigram is still retained. The title-page vignette is the device of Clément Bavdin—under shining stars a blazing altar, inscribed Ara clementia, and around the whole the Horatian motto, Micat inter omnes Iulium sidus.—The collection possesses 3 copies of the edition.

16. (1581). Francisci Petrarchæ poetæ oratoris-que clarissimi de Remediis vtriusque Fortune Libri II. In quorum priore prospera fortuna refutatur: in posteriore vero aduersa defenditur. Iam denuò accuratius quàm antea ab innumeris mendis repugnati [sic] & emendati. □ Lvgdvni, Apud Carolvm Pesnot. M. D. LXXXIII.

16<sup>o</sup> in 8s. f. [1], pp. 3-884, f. [6], *Florentine initials* (4).—A reprint of the previous Lyons edition (no. 15), differing from it typographically only very slightly, except in the introduction on the title-page of a notable error, repugnati for 'repurgati'; the contents are page for page the same; the final folio is blank. The title-page vignette is a crowned salamander lying in the flames.

17. (1585). Francisci Petrarchæ poetæ oratoris-que clarissimi de Remediis vtriusque Fortune Libri II. In quorum priore prospera fortuna refutatur: in posteriore vero aduersa defenditur. Iam denuò accuratius quàm antea ab innumeris mendis repugnati [sic] & emendati. □ Lvgdvni, Apud Carolvm Pesnot. M. D. LXXXV.

16<sup>o</sup> in 8s. f. [1], pp. 3-884, ff. [6].—A new title-page edition only, with a change of date, but with the typographical blunder (repugnati) perpetuated; the vignette is the same.—The copy is bound by Zachnsdorf of London.

18. (1595). Francisci Petrarchæ de remediis vtriusque Fortune. Libri dvo. □ Cum Indicibus locupletissimis. □ Exeudebat Ioannes Le Preux. — M. D. XCV.

16<sup>o</sup> in 8s. ff. [3], pp. 7-686, ff. [25], of which the last 3 blank; *Florentine initials* (4). CONTENTS:—Title-folio, reverse blank; dedication, D. Leon. X. Pont. Max. sanctiss. Alexander Paganinus perpetuum felicis, ff. [2a]-[3]a; epigram, Ticius, f. [3]b; prologue, book i., Francisci Petrarchæ poetæ oratoris-que clarissimi, de remediis vtriusque fortunæ ad Azonem, Epistolaris præfatio, pp. 7-17; test, book i., De ætate florida. Dialog. I pp. 17-322; prologue, book ii., Clarissimi poetæ et oratoris Francisci Petrarchæ de remediis fortunæ aduersæ Liber incipit, pp. 323-339; test, book ii., De deformitate corporis Dialogus I pp. 339-686; table, Tabula rubricarum ff. [1a]-[5]a; index.

Index rerum me- morabilium quæ in his li-  
bris continentur., ff. [5]a-[22]a, FINIS., re-  
verse of folio, and the 3 following folios blank.—  
The title-page vignette is a simple ornament  
(head of cherub between cornucopias).—This is  
the first of eight Swiss editions of the *De reme-  
diis*, published in the half-century between 1595  
and 1645, either at Berne by the printers *Le  
Preux*, or at Geneva by *Storr*. The text of the  
present one seems to be from one of the *Paris* or  
*Lyons* editions; but one change is introduced:  
after the first few dialogues, of book i., the  
abbreviations *Gau.* and *Ra.* and *Dol.* for the  
interlocutors are replaced by the simple initials,  
*G.*, *R.*, and *D.* An important addition is made  
in the shape of the general index (*index rerum*)  
at the end. The editor (or printer) had access  
to the *Paganino* edition, for he has copied from  
that the dedication to *Leo X.*, and has restored  
to the prefixed epigram its former title (*Ticivs*).  
The copy described has a vellum binding lettered  
on the side: *M. R. W.* 1603; the collection  
possesses two copies.

19. (1600). *Francisci Petrarchæ, de re-  
mediis vtriusque Fortunæ, libri dvo.* Edi-  
tio secunda, priore longè castigatio. Cum  
*Indicibus locupletissimis.* □ Bernæ. Exe-  
debat *Ioannes le Preux Illustriss.* D. D. Bern.  
Typographus. — M. D. C.

16<sup>o</sup> in 8s. ff. [2], pp. [5]-686, ff. [22]; Flo-  
rentine initials (5). CONTENTS:—Title-page,  
f. [1]a; epigram, *Ticivs*, f. [2]b; dedication, *D.*  
*Leoni X. Pont. Max.* sanctiss. *Alexander*  
*Paganinus* perpetuum felicit., ff. [2]a-[3]a  
(=p. 5, unnumbered); printer's preface, Typo-  
graphus benigno Lectori. S. D., p. 6; pro-  
logue, book i., *Francisci Petrarchæ, phi-  
losophi, poetæ, oratorisque clarissimi, de*  
*Remediis vtriusq; Fortunæ, ad Azonem*  
*Corregium, Principem Parmensem, ami-  
cum suum. Epistolaris præfatio*, pp. 7-17;  
text, book i., *De Etato Florida. Dial. I.*,  
pp. 17-322; prologue, book i., *Clarissimi*  
*poetæ, et oratoris, Francisci Petrarchæ*  
*de remediis fortunæ adversæ, Liber in-  
cipit. Præfatio*, pp. 323-329; text, book i.,  
*De Deformitate corporis, Dialogus I.*, pp. 329-  
686; table, *Tabula rvbricarvm*, ff. [1]a-[5]a;  
index, *Index rerum me- morabilium* ff. [5]a-  
[22]a, reverse blank. The copy probably lacks  
3 blank folios at the end, to complete sig. Z.—  
The second *J. Le Preux* edition, which, in cer-  
tain of the headings, shows the influence of the  
*Basle* 1554 (or 1581) edition of *Petrarch's*  
works. The edition is printed with fresher  
type than the preceding one. In his preface  
the printer states that the 1595 edition being  
exhausted he had now issued this one in a very  
large number of copies, and, to improve it, had  
availed himself of the editorial aid of *Paolo*  
*Lentulo* (d. Berne 1613), a member of a Nea-  
politan protestant family settled in *Switzerland*.—  
*Qua quidem in re usi sumus opera* [*Clariss. &*  
*eruditi doctiss.] viri Paulli Lentuli, Medici,*  
*& Clivis hujus inelytæ Reip. Bernensis, qui*  
*nihil in eo expoliendo, & à mendis, quib.*  
*scatebat, plurimis, repurgando vel laboris,*  
*vel industriæ prætermisit.* The punctuation,  
accentuation, etc., are certainly lettered, but  
*Lentulo*, in his work of revision, seems to have  
consulted no manuscripts. The general index

of 1595 is reproduced unchanged, and as its  
compiler is not mentioned either then, nor, or  
in the following edition, his name remains  
unknown; had it been the work of *Lentulo* he  
would, doubtless, have alluded to it in his long  
dedicatory preface to the succeeding edition.—  
The title-page vignette is the arms of *Berne*, sur-  
mounted by the double-headed eagle.

20. (1605). *Francisci Petrarchæ, de re-  
mediis vtriusque Fortunæ, libri dvo.* Edi-  
tio tertia, prioribus longè castigatio. Cum  
*Indicibus locupletissimis.* □ Bernæ. Exe-  
debat *Ioannes le Preux Illustriss.* D. D. Bern.  
Typographus. — MDCV.

16<sup>o</sup> in 8s. f. [1], pp. 3-728 (=726), ff. [17],  
of which the last is blank; Florentine initials (4).  
CONTENTS:—Title-folio, reverse blank; dedica-  
tion, *Genere, virtute et ingenio vere no- bili*  
*Viro, Domino Ludovico Eneccelio, Es- sertii.*  
*&c. Domino. S. P. D. Paulus Lentulus*  
pp. 3-15; table, *Index capitum libri prioris*  
pp. 16-24, FINIS; *Privilegii lax- ree recepta*  
a *Francisco Petrar- cha* exöplar., pp. 25-31,  
ending *Anno domini, M. CCC. XLIII.*; epi-  
gram, *Ticivs*, p. 32; prologue, book i., pp. 33-43;  
text, book i., pp. 43-372 (=356=354); prologue,  
book ii., 372 (=356=354)-357 (=373=371);  
text, book ii., 357 (=373=371) 728 (=726); in-  
dex, *Index rerum*, ff. [1]a-[16]a, FINIS. re-  
verse and following folio blank.—The edition is  
less carefully printed than that of 1600; after  
p. 129 the pagination is irregular and confused,  
running at that point 129, 201-225, 227, thus  
ultimately making the apparent total of num-  
bered pages (728) two too many. The title-page  
vignette is that of the 1600 edition. The *Paga-  
nino* dedication is omitted; the new matter intro-  
duced is the dedicatory preface and the privi-  
legium laureæ, the latter, printed in *Italics*,  
probably taken from some 16th century Venetian  
edition of the *Rime*; the table of dialogues is  
placed before the text instead of at the end. As  
will be seen later (see no. 21) the edition must  
have been a large one.—The editor, *Lentulo*,  
seems to have possessed or had access to a small  
collection of *Petrarch* editions. In his dedica-  
tion, after citing the opinions of *Erasmus*, *Vi-  
res*, *Paulus Jovius* and *Boccaccio* concerning  
*Petrarch*, he goes on to say that when, a few  
years before, he was urged by *Le Preux* to re-  
vise the text of the *De Remediis* he did not feel  
at liberty to refuse the task.—Ita enim mendo-  
sum exöplar illud, quod mihi transladerat, of-  
fendi; ut nisi aliorum aliquot diuersorū exem-  
plarum, non sine impensa, hinc inde conqui-  
sitorum (quamquam nec illa suis quoque men-  
dis carebant) collatione, adiutus fuisset, de  
restitutione illo omnino desperandū fuisset.  
Multis enim in locis vocabula aut deprauata,  
aut transposita; and then states that the present  
edition had received further improvement, and  
particularly additis in vñquodque Caput Di-  
stichis, eius complectentibus summā, haud-  
quaquam inelegantibus. These distiches are  
the Latin ones of *Johann Pinthian* (see no. 69),  
which are here, for the first time in any Latin  
edition of the *De remediis*, prefixed to the dia-  
logues. The dedication is dated at *Berne* in  
January 1605.—No edition of this date is cited  
by *Hortis*.—The copy was bound by *Zachnsdorf*  
of *London*.

21. (1610). Francisci Petrarchæ de remediis vtriusque Fortunæ, libri dvo. Editio Quarta, prioribus longè castigatio. Cum Indicibus locupletissimis. □ | Sumptibus Esaiæ le Preux. — | M. DCX.

16<sup>o</sup> in 8s. ff. [16], pp. 33-728 (=726); ff. [17], the last blank; Florentine initials (A). CONTENTS:—Title-folio, reverse blank; letter to posterity De origine, vita, conversatione: et studiorum suorum successu, ipsius met Auctoris Epistola. Fran. Petrarchæ posteritati S., ff. [2]a-[8]b; index. Index capitum, ff. [9]a-[12]b; eulogies, Francisci Petrarchæ Elogia. Ioannis Bocatii, ff. [13]a-[16]b; prologue, book i., pp. 33-43; text, book i., pp. 43-372 (=334); prologue, book ii., pp. 372 (=354)-377 (=371); text, book ii., pp. 377 (=371)-728 (=726); index, ff. [17]a-[16]b, FINIS, reverse and final folio blank. — The oval title-page vignette is a poorly executed woodcut head of Petrarch. — This fourth Le Preux edition, and the first which bears the name of Esaiæ Le Preux, so far as the numbered pages, and the following index folios, are concerned, is that of 1605, of which evidently a considerable number of copies had been printed: the title-page, and the unnumbered folios which succeed it, are thus the only actually reprinted portion of the edition. Of the preliminary matter of 1605 only the index of dialogues, Index capitum, is retained; for the rest are substituted Petrarch's Epistola ad posterum, and eulogies (printed in Italy) by Boccaccio, Erasmus, Luis Vives, Francesco Florido, Paulus Jovius and Johann Herold. — In this year Esaiæ Le Preux, in order to dispose of the remainder of the 1605-10 edition of the De remediis, and of the accumulated stock of the other Latin works of Petrarch issued by his house (or, perhaps induced by the death of Joannes and the consequent change in the title of the establishment), united them all in two volumes, retaining, except in the cases of the De remediis and the Libri rerum memorandarum, the original title-pages, but printing 2 general title-pages as follows:—

Francisci Petrarchæ operum Tomus Primus: Cuius libros pagella sequens exhibet. Vnâ cum Indicibus locupletissimis. □ | Sumptibus Esaiæ le Preux. — | M. DCX.

16<sup>o</sup> in 8s. pt. i., ff. [16], pp. 33-728 (=726), ff. [17]; pt. ii. (1605), f. [1], pp. 3-285, f. [1], blank; pt. iii. (1604), f. [1], pp. 3-173, f. [1], blank; pt. iv. (1604), f. [1], pp. 3-176.

Francisci Petrarchæ operum Tomus alter: Cuius libris pagella sequens exhibet. Vnâ cum Indicibus locupletissimis. □ | Sumptibus Esaiæ le Preux. M. DCX.

16<sup>o</sup> in 8s. pt. i., ff. [16], pp. [3]-448; pt. ii. (1604), f. [1], pp. 1-291; pt. iii. (1609), f. [1], pp. 3-430, f. [1], blank; pt. iv. (1602), pp. 3-436. — On the reverse of the title-folio of each volume is a list of the contents of the volume as follows:—[i.] Libri hoc tomo comprehensi. I. De remediis Fortunæ Libri II. II. De Vita solitaria. III. De Ocio Monachorum. IV. De Contemptu Mundi. [ii.] Libri hoc tomo comprehensi. I. Rerum. Memorandarum, Lib. III. II. Opuscula Historica & Philologica; nōpe I. Virorum Illustrum Epitome. . . . 7. Itinerarium Syriacum. III. De Suiptius & multorum ignorantia, Liber. IV. Inuectiviarum contra Medicum, Lib. IV. V. Notha, quæ Authori falsò tribuuntur. VI. De Republica optimè administranda, Liber. VII. De Officio & Virtutibus Imperatoriis, Liber.—In

col. ii. the parts here numbered III., IV. and V. have a common title-page and a continuous pagination, as have also VI. and VII. As stated, the first treatise in vol. i. is the 1610 De remediis, without a special title-page, and in vol. ii. the Res memorandæ (1604), likewise with no separate title-page. The vignette on the title-pages of the two volumes of this pseudo 'Petrarchæ opera' is the same head of the author as is found in the 1610 De remediis. — The copy cited by Hortis of this Le Preux collection lacks all of vol. i. except the De remediis; but in the copy here described vol. i. has all the works enumerated in the table of contents. — The collection also possesses a copy of the 1610 De remediis, on the title-page of which the date has been altered to M. DCXIII by stamping the three III by hand.

22. (1613). Francisci Petrarchæ de remediis vtriusque Fortunæ, libri dvo. Editio Quinta, prioribus longè castigatio. Cum Indicibus locupletissimis. □ | Apud Esaiam le Preux. — | M. D. C. XIII.

16<sup>o</sup> in 8s. ff. [16], pp. 33-728 (=726), ff. [16]; Florentine initial. CONTENTS:—Title-folio, reverse blank; letter to posterity, ff. [2]a-[8]b; table, ff. [9]a-[12]b; eulogies, ff. [13]a-[16]b; prologue, book i., pp. 33-43; text, book i., pp. 43-356 (=354), ending Finis libri I.; prologue, book ii., pp. 356 (=354)-357 (=373); text, book ii., pp. 357 (=372)-728 (=726); index, ff. [17]a-[16]b. — There is much confusion in the pagination, especially in the second prologue; and in book i., p. 256 is followed by p. 259, a blunder which is not afterwards remedied; but the typography otherwise is an improvement on the previous edition. The title-page vignette is the same.

23. (1616). Francisci Petrarchæ de remediis vtriusque Fortunæ, libri dvo. Editio Quinta, prioribus longè castigatio. Cum Indicibus locupletissimis. □ | Exceubat Esais le Preux. — | M. D. C. XVI.

16<sup>o</sup> in 8s. ff. [16], pp. 33-728 (=726), ff. [16]. — The contents agree precisely with the issue of 1613. — The edition is made up of the preliminary 16 unnumbered folios, which have been reprinted with slight typographical changes (here, for instance, there is no ornament at the top of the page on which the eulogies begin), and the 1613 sheets of the remainder of the book. The title-page vignette is still the head of Petrarch. As will be noticed the edition is again styled the fifth; it is the last which bears the Le Preux imprint.

24. (1628). Francisci Petrarchæ de remediis vtriusque Fortunæ, libri dvo. Editio quinta, prioribus longè castigatio. Cum Indicibus locupletissimis. □ | Coloniae Allobrogum, Ex Typographia Iacobi Stør. — | M. D. C. XXVIII.

16<sup>o</sup> in 8s. ff. [16], pp. 33-728 (726), ff. [16]; Florentine initials (A). — The contents are the same, page for page, as in the previous edition, and the old title-page vignette is retained. So slight was the editorial care exercised that the words, Editio Quinta, still remain on the title-

page, and the omission of two page-numbers between 356 and 359 is not rectified, though many other errors in numeration are corrected. The edition is not cited by Hortis.

25. (1645). Francisci | Petrarchæ | de remediis | utriusque fortunæ, | libri dvo. | Editio Quinta, prioribus lōge castigatio. | Cum Indicibus locupletissimis. □ Genevæ. | Apud Iacobum Stør. — M. D. C. XLV.

16<sup>o</sup> la 8s. ff. [16], pp. 33-728 (=726), ff. [16]; Florentine initials (4).—The contents, title-rignette and error in numeration after p. 256 repeated; the Florentine initials and other typographical ornaments are in part changed: the N in the first word of the title-page is of a larger-sized font than the rest of the word: still called the fifth edition; the paper and press-work are poor. This the final one of the Berne-Geneva editions.

26. (1649). Francisci | Petrarchæ | Poætæ Oratorisque clarissimi, | De remediis utriusque Fortunæ, | libri dvo. | Ejusdem | de contemptu mundi | Colloquiorum Liber, quem secrete suum inscripsit. | Editio nova ac melior. | Cum Indicibus duobus, altero Dialogorum, | altero Rerum. □ Roterodami. | Ex Officinā Arnoldi Leers. | clō loc XLIX.

12<sup>o</sup>. ff. [18], pp. 1-824, ff. [14], of which the last is blank: Florentine initials (8); ff. [7]a-[13]a, pp. 1-13, 332-352, 712-716 in *italic*: a copper-plate title-page precedes the printed one cited. CONTENTS:—Engraved title-page, reverse blank, f. [1]: printed title-page, f. [2]a: epigram, Epigramma | ad | Franciscum | Petrarcham, f. [2]b: eulogies, Francisci Petrarchæ Elogia.. ff. [3]a-[6]b; letter to posterity, De origine, vita conversatione, Et studiorum suorum successu, ipsiusmet Auctoris | Epistola.. ff. [7]a-[13]a: table, ff. [13]b-[18]b; prologue, book i., Franc. Petrarchæ, | Philosophi, Poætæ, Oratorisque | clarissimi, de Remediis utriusque Fortunæ, ad Azonem Corregium, | Principem Parmensem, amicum suum. Epistolaris præfatio., pp. 1-13: text, book i., De Etate florida, Dialogus I., pp. 14-331; prologue, book ii., Clarissimi Poætæ, & Oratoris, | Franc. Petrarchæ, | De remediis fortunæ adversæ, | Liber secundus, pp. 332-352; text, book ii., De deformitate Corporis. | Dial. I., pp. 353-711: preface to the De contemptu mundi, pp. 712-716; text, pp. 717-824; index to the De remediis. ff. [1]a-[13]b; blank leaf.—The edition is well-printed on good but not even paper, and is from one of the better of the Berne editions. The text is printed, for the first time, in strict dialogue style, each speech forming a paragraph. The Pœuitian distiches (see no. 69) are retained. The title-page rignette is a female figure holding a lamp and book, with a stork beside her, in the background a landscape, and the motto, Labore et | vigilantia. The engraved title-page is a landscape seen through an arch, with a bearded figure in the foreground binding a youth on a wheel, and, beneath, the device, Sapiens Supra Fortunam—a title-page subsequently reproduced in some of the editions of the *Grenadilles* French version of the De remediis (see no. 57). In the uppermost portion is the following title:—

Francisci Petrarchæ De Remediis Utriusque Fortunæ Libri duo. Ejusdem de Contemptu Mundi Colloquiorum Liber. cum Indicibus duobus, and at the bottom the imprint, Roterodami, Ex Officina Arnoldi Leers. clō loc XLIX. The Latin epigram on the reverse of the printed title-page reads:—

Corporis adloceant alii bene tollere morbos  
Tu morbos animi tollere solus amas:  
Fortunam ratione tuā premis usque superbam,  
Fortiter illius temnere jura doces. [nam  
Primus item linguam fugientem ex orbe Latini  
Dum sequeris, revocas, restituique probè.

It is signed Zacharias Sylvius Medicus Roterodamensis, who is probably to be considered the editor of this neat edition. Sylvius likewise published in the same year, and from the same press, an equally attractive edition of the medical poem, 'Schola salernitana', which he attributes to John of Milan—an edition, according to Brunet (v., 1229), several times reprinted in Holland and Germany. In his dedication of the 'Schola salernitana' to the municipal government of Rotterdam he alludes to the Erasmusian college of that city, of which he appears to have been one of the professors.

27. (1756). Francisci Petrarchæ de remediis utriusque fortunæ libri duo. Editio nona. □ Budæ, |— ex typographia Leopoldi Francisci Landerer, MDCCLVI. |— Pestini, prostant apud Joan. Gerardum Mauss, bibliop.

8<sup>o</sup>. ff. [8], pp. 1-719, ff. [4]; initials and ornaments. CONTENTS:—Title-*folio*, reverse blank: letter to posterity, De origine, vita conversatione et studiorum suorum successu ipsiusmet Auctoris Epistola., ff. [2]a-[8]b: prologue, book i., Francisci Petrarchæ philosophi, poætæ, oratorisque clarissimi de Remediis Utriusque Fortunæ ad Azonem Corregium, principem parmensem, Amicum suum, Epistolaris præfatio., pp. 1-11: text, book i., pp. 11-332; prologue, book ii., Clarissimi poætæ, et oratoris Francisci Petrarchæ, de Remediis Fortunæ Adversæ, liber secundus. Præfatio., pp. 333-349; text, book ii., pp. 350-719; Index dialogorum, p. [720]-f. [4]a, reverse blank.—The editor, or publisher, evidently knew nothing of the Rotterdam (1649) edition, and makes this the ninth by reckoning all the Swiss editions, beginning with that of 1595, from one of which his text is copied: he omits the eulogies and the general index. The last numbered page is 719, the table of dialogues commencing on the reverse of the same *folio*, and running through the final four unnumbered folios. The title-page rignette is simply a printer's ornament.

†28. (1758). Francisci Petrarchæ de remediis utriusque fortunæ libri II. Honoribus | illustrissimorum dominorum comitum Sigismundi et Joannis Forgách de Gyemes Arcium, & Dominiorum Gách Szécsény, Somoskő, Abád, Szent-Mártony &c. &c. Hæreditarium Dominorum dominorum Patronorum gratiosissimorum

dieanti — Agriæ. Typis Franc. Ant. Royer, Episcopalis Typographi. Anno 1758.

8°. ff. [45], pp. 1-719, ff. [4]: initials and ornaments. CONTENTS:—Title-page: preface; aca-  
demic announcement, Dum ex prælectionibus admodum reverendi ac clarissimi domini Michaelis Berecz in Episcopali Schola Agriensi philosophiæ professoris assertiones ex universa philosophia publice propugnaret Agriæ Anno 1758. Die Augusti Reverendus, Nobilis, ac Perdoctus dominus Joannes Trásv. Philosophiæ in 2<sup>da</sup> annum Auditor, Seminarii B. Mariæ V. in caelos assumpta Leopoldo Telekesiani Alumnus, [i. e. 1] *delicatory epistle*, Illustrissimi, domini comites domini patroni munificentissimi!, ff. [2]a-[5]b, signed by Joannes Trásv; Assertiones ex universa philosophia, ff. [6]a-[8]b, numbered 1-50; *letter to posterity*, De origine, vita, conversatione et studiorum suorum successu ipsiusmet Auctoris Epistola, ff. [9]a-[15]b; *prologue*, book i., Francisci Petrarchæ, philosophi, poetæ, oratorisq. clarissimi, de Remediis Utriusque Fortunæ ad Azonem Corregium, principem parmensem, Amicum suum, Epistolaris præfatio, pp. 1-11; *text*, book i., pp. 11-332; *prologue*, book ii., Clarissimi poetæ et oratoris Francisci Petrarchæ, de Remediis Fortunæ Adversæ, liber secundus. Præfatio, pp. 333-349; *text*, book ii., pp. 350-719; Index dialogorum, p. [720]-f. 1a, reverse blank. — This, by its date, is the last edition of the original text of the *De remediis*; but this Erlau (Eger) issue is really made up of the sheets of the Budapest 1756 (no. 27) edition, the only new matter being that contained in the first 8 unnumbered folios (title-page, academic announcement, dedication, assertions). — The description is from a copy in the Hungarian National Museum of Budapest.

### 3. Incomplete Editions.

#### a. The Compend by Adrianus.

†29. 11620. Incipit liber de Remedijs vtriusque fortune. pspere ⁊ aduise. Copulatus isic p quōdā Adriānū Cartusien. ⁊ sacre theologie pffessorem Prologus. At end, Explicit liber de Remedijs vtriusq. fortune. Prospere ⁊ aduise. Copulat p quōdā Adriānū Cartusien ⁊ sacre theologie professorē.

1<sup>a</sup> in 8°. ff. 160; book i. comprises 12 sheets in 8s and 1 in 6 = 102 folios, and book ii. has 6 sheets in 8s and 1 in 10 = 58 folios; Gothic; printed page, 153 by 103 millimeters; parchment, 27; heavy paper, with two differing outer-margins. CONTENTS:—Title, f. 1a; *prologue*, book i., [ ] Vondā michi meditantī subijit illa que me sepius occupat cogitatio ff. 1a-3b; book i., ff. 3b-102b, ending, Explicit Liber Prim. de Remedijs pspere fortune; *prologue*, book ii., Incipit prologus scđi libri de remedijs seilicet aduersæ fortune ff. 103a-105a; *text*, book ii., ff. 105a-160a; ending, Explicit f. 160a; the final page, 160b, blank. — Hain, 263, where the edition is ascribed to the printer Ulrich Zell of Cologne, but neither date nor printer is known with any certainty.

There are no signatures and no folio numeration, indicative in books issued at Cologne (where Zell began to print about 1464) of the decade before 1471. The copy examined appertains to the Leipzig University Library.—Adrianus cartusienensis, whose family name is unknown, was, according to the eulagic notices of the biographical dictionaries, a native of Brabant, and entered the Carthusian convent of Gettrüdenberg, Holland, about 1410. He seems to have had some note as a teacher of theology. Apparently no one who has treated of the relationship of his book, *De remediis utriusque fortune*, to that of Petrarch, ever took the trouble to compare the two works. The former contains only about one-third of the matter comprised in the latter. Both productions have identically the same title: each is divided into two books, or parts; i., Against prosperous fortune, and ii., Against adverse fortune; each of these opens with a prologue; both works are composed in dialogue form (the assertion to the contrary in the Michaud Biographie universelle is unfounded), but while the interlocutors in Petrarch are, in book i., Gaudium (and Spes) and Ratio, and in book ii., Dolor (and Metus) and Ratio, in the Carthusian monk's treatise they are in both parts T and C, which he explains, in his first prologue, to signify Tyro vanitatis and Cultor virtutis. Even the most cursory examination will show that the Adrianus book is simply an abridgment (or, better, a slightly retouched abridgment) of Petrarch's. The order of subjects is in general the same; much is of course omitted, sometimes sentences, sometimes paragraphs, sometimes whole dialogues; and the construction is at times changed, usually for the worse. Many of the citations and examples drawn from classic authors and pagan history are left out; and now and then a less philosophic and more theological tone is evident, as was, perhaps, natural in a devout friar engaged in appropriating to himself the labor and fame of another. The prologues are the sole portions of the work to which Adrianus could in any measure lay claim, but even in these the arguments are largely drawn from the introductions of Petrarch. The following passages from the complete treatise and the epitome are taken wholly at random, but illustrate the character of the latter production:—

ADRIANUS.

T. Nati sunt mihi filii.

C. Dulcedo tibi amarissima est. atq. fel melle circūlinitum. fontem grauiū causarum domi tibi natum fore scito quia nūq. vitam ages sine metu ⁊ angoribus. porro necq. timere necq. sperare noueris. ac vota facere. Sic nunc disces tuo cum periculo. disces parentes orbes misereri. disces in breui cursu longas curas texere longioraq. negotia ordiri. discesq. debilis que nihil ad te attinent torqueri. disces ea quæ p. sis visurus disponere. Postro disces altos pl. q. te amare. amare dico ardētissime. tepidissimeq. amari sane duras artes omnes tamen—*Edition of Louvain, f. 15b, col. 2.*

PETRARCH.

G. Nati mihi sunt filii....

R. Dulcedo amarissima. & fel melle circūlinitum.... Fontem tibi grauium curarum domi natum credito. Nunquam sine metu atque angoribus vitam ages.... Nec timere,

nec sperare, nec vota facere noveras. En disces tuo periculo, disces & parentes orbos miserari, disces & in brevi vitâ longas curas texere, tēque longiora negotia ordiri: disces his, quæ nil ad te pertineant torqueri; quæ visurus nunquam sis disponere. Ad postremum, disces amare plus altam quam te; disces ardentissimè diligere, tepedissimè diligere duras artes.—Book i., dial. 70, edition of Rotterdam 1619, p. 211.

The dialogue follows immediately after the prologue in each book and is continuous, that is, not broken into chapters as in Petrarch, a fact which makes the frequent changes of subject seem very sudden. It is possible that, judiciously used, the compend of Adrianus might occasionally be of assistance in a revision of the text of the De remediis, since the monk must have had at his command an early manuscript.—Of the compendium, as will be seen below, five editions were printed.

30. (147?). Incipuit rubricæ subscripti operis et pmo libri p Eya At end, Explicit liber de remedijs vtriusq; fortune.

sm. 1<sup>o</sup>. ff. [12], 1-38, blank leaf, 39 143; Gothic; printed page, 134 by 83 millimeters, exclusive of the folio numerals; page lines, 27; ff. 1ab, 127b and 30b are blank. CONTENTS:—Blank leaf; index or table, Incipuit [sic] rubricæ as above, ff. 12a [12a, ending, middle, Explicit rubricæ subscripti operis, reverse of folio blank; prologue, book i., Liber de remedijs vtriusq; fortune pspere scilicet et aduerse per quendā A. poetam prestantem necn sacre Theologie professorem eximium nouiter cōpilatus. Prefatio libri incipit, ff. 1a-3b; text, book i., Tiro vanitatis loquitur, ff. 1a-30a, ending, below middle, Explicit primus libellus docens remedia fortune pspere reverse of folio blank; prologue, book ii., Prologus i scdm libellū de remedijs aduerse fortune, ff. 31a-32b; text, book ii., Totus mundus michi aduersatur C., ff. 32b-143b; colophon, f. 143b, lines 8-13, the remainder of page blank. — Hain 91, where the edition is ascribed to Heinrich Eggstein of Strassburg about 1471, but the typography differs materially from that of the first edition of the complete De remediis (no. 6), also attributed to this printer. Hain indicates neither the preliminary blank leaf, nor the one inserted between ff. 38 and 39 in the present copy, on the early last-century binding of which the date of impression is given as 1469. There are doubts as to the priority of this edition, or that next described (no. 31).

CHARACTERISTICS.—The final 17 lines of the prologue to book i., (f. 3b) form a sort of explanatory isolated paragraph beginning [P]rocessus subscripti operis p modū dyalogi, which is found in only a part of the editions of the Adrianus compend; at the beginning of this, as well as at the commencements of the prologues and texts of the two books, spaces are left for ornamental initials. Many digraphs occur, the combinations ea, ee, eu, de, do, fr, he, in, ti, tu and other more usual combinations being apparently cast on a single body: ij has ordinarily only the i dotted; in and ui (vi) are, or closely resemble, an inverted m. The abbreviations are numerous, but the only mark of punctuation is the period. The present copy is rubricated throughout.—The prefixed index,

occupying the 11 unnumbered folios, is made up of all the phrases ascribed to the interlocutor T., arranged in their actual order, and accompanied by not very exact references, in Arabic numerals, to the folios.—But the most interesting typographical feature of the book is the numeration of the folios, of which this is a very early instance; these numbers are Arabic and are placed on the outer margin of the obverse of each folio, half way down the page; f. 62 is numbered by error 60, and the numbers 65 and 70 are omitted; number 1 is a Gothic capital 1.

†31. (1471). Incipit rubricæ subscripti operis. et pmo libri pmi. Eya At end, Explicit liber de remedijs fortui torum casuum nouiter opilatus et impressus Coloniæ per Arnoldum ther hoernen finitus. Anno domini M<sup>o</sup> cccc<sup>o</sup> lxxi<sup>o</sup>. die veneris octaua mensis february. Deo grās

sm. 1<sup>o</sup>. ff. [11], 1-154; Gothic; page-lines, 27; colophon in red. CONTENTS:—Index, Incipit rubricæ, as above, ff. 11a-11a, ending Explicit rubricæ subscripti operis, line 15, the remainder of the page, as well as all of f. 11b, blank; prologue, book i., Liber de remedijs vtriusq; fortune prospere scilicet et aduerse per quendā A. poetam prestantem necn sacre Theologie professorem eximium nouiter cōpilatus Prefatio libri incipit ff. 1a-3b; text, book i., Tiro vanitatis loquitur [E]ya quam lete michi mundus arridet ff. 1a-30a, ending Explicit primi libellus docens remedia fortune pspere, the reverse (f. 30b) being blank; prologue, book ii., Prologus in secundū libellū de remedijs aduerse fortune, ff. 31a-32b; text, book ii., Totus mundus michi aduersatur, ff. 32b-143b, ending with line 7; colophon, f. 143b, lines 8-13.—The last described edition (no. 30) and this are, so far as the matter is concerned, identical. One is undoubtedly a reprint from the other, but authorities differ as to priority. A Quaritch catalogue, describing the undated edition, asserts that "The only item of information towards approximating the year of impression is that Ther Hoernen's edition, printed in February 1471, was reprinted from Eggstein's." On the other hand the 'Catalog der Bibliographischen Museen von Heinrich Klemm,' (Dresden 1881, p. 165) claims precedence for the Cologne edition. CHARACTERISTICS.—The Arabic folio numeration is in the same place as in the undated edition, namely in the center of the outer margin, and in some instances the impression is so faint as to give rise to the suspicion that the numbers are hand-stamped. On the first folio 1 is a Gothic capital 1; the 5s throughout resemble a modern 7; 61 is 6i; and the numbers 70, 72, and 79 are omitted.—Two watermarks are used, one like a Greek w surmounted by a star; the other a Gothic capital, apparently P.—The copy examined is that of the Royal Library, Munich; another (formerly belonging to Heinrich Klemm) is in the Buchgewerbenuseum of Leipzig.

32. (1485?). Incipit liber de remedijs vtriusq; fortune prospere et aduerse. Copulatus per quendam Adrianū Cartusiē. et sacre theologie professorem. Prologus. At end, Explicit liber de remedijs vtriusq; fortune.

prosperæ et aduersæ. Copulatus per quendam Adrianum Cartusi-ensem et sacre theologie professorum. Impressusque in alma universitate Louaniensi in domo magistri Johannis de westphalia.

*l.* in 8s., ff. [70], of which the first is blank; sig. [A]-J, the last in G; Gothic; double columns; page-lines, 42; spaces for initials at the beginning of the prologues. CONTENTS:—Blank leaf; title as above, f. 2a, col. 1, top (sig. A2); prologue, book i., ff. 2a, col. 1-3a, col. 1; text, book i., ff. 3a, col. 1-15b, col. 2, ending Explicit Liber Primus de Remediis prosperæ fortune., followed by blank space in remainder of column; prologue, book ii., Incipit prologus secundi libri de Remediis scilicet aduersæ Fortune., ff. 16a, col. 1-16b, col. 2; text, book ii., ff. 17b, col. 2-70b, col. 2, ending Deo gr̃as; colophon, f. 70b, col. 2, leaving the lower third of page blank.—Hain, 95, assigns this edition to about the year 1474, but had evidently never examined a copy: Campbell (*Annales de la typographie Néerlandaise*, La Haye 1874, p. 2, no. 6) is plainly much nearer the truth when he places the date at about 1485.—The text of this fourth edition of the *Adrianus compend* varies considerably from that of the *Eggestein* edition; especially notable is the absence of the paragraph (*Processus subscripti operis p modum dialogi*) appended to the first prologue (see no. 30), and of the index, which makes it probable that the edition is a reprint of that described under no. 29 and ascribed to Ulrich Zell.

†33. (1507). De remedijs vtriusque fortune. Venales repiuntur i vico seti iacobi aditer signum [sic] diui claudii Pro francisco regnault. At end, \* De remediis casuum liber p utilis Parisius rectissime impressus Per Johannem Lambert Finit feliciter Anno domini millesimo quingentesimo septimo Die vero .xv. Julii.

sm. 8<sup>vo</sup>, ff. [i]-cvi, [10]; sig. [A]-P; Gothic; Florentine initials (I); double columns; printed page, 110 by 73 millimeters; the title-page vignette is a shield bearing the initials FR supported by a male and a female figure, two goats in the foreground, the whole enclosed in a border with a motto, EX DIE ET MON ESPE- RANCE (the two letters S reversed), running around three sides, and on the fourth (bottom) the name Francois Regnault; the title-page is in black and red. CONTENTS:—Title-leaf, reverse blank; sub-title, Liber de remedijs vtriusque fortune p sere scilicet e aduersæ per quemdam A poetam prestantem necnon sacre Theologie professorem eximium compilatus, f. ij a; prologue, book i., ff. ij a, col. 1-iii a, col. 2; text, book i., ff. iii a, col. 2-12a, col. 2, ending † Explicit primus libellus docens remedia fortune pspere; prologue, book ii., \* Prologus in secundum libellum de remedijs aduersæ fortune., ff. 12a b, col. 1-12b, col. 1; text, book ii., ff. 12b, col. 2-22b, line 6; Colophon, f. 22b, lines 7-11, remainder of page blank; index, Tabula presentis operis, ff. [3]a-[10]a, ending \* Explicit rubricæ presentis operis, reverse of folio blank.—The final two folios of

the text of book ii., and all those of the index are unnumbered. The folio numeration shows some irregularities; ff. xxvij and xxix are, by error, xvij and xix; ff. c, cvj and cvij are not numbered at all. The following are numbered in Arabic: 34, 37 (properly 36), 74, 81-89, and 86 (properly 88).—The fifth and final edition of the compendium ascribed to Adrianus the Carthusian. It has the final paragraph to the first prologue (*processus subscripti*) and the index found in the so-called *Ter Hoernum* and *Eggestein* editions, and was therefore reprinted from one of them. The folio numeration is in a line with the topmost line of the page in the outer margin.—The copy described is that of the National Library of Florence.

#### b. The Compend by Eyb.

34. (1472). Tabula siue Registrum presentis operis incipit At end, Anno a natiuitate domini Millesimo quadringentesimo septuagesimosecundo die vero secunda Mensis decembris finita est; hec summa Alberti de Eijb: vtriusque Juris doctoris eximij que Margarita poetica dicitur: p industriosum impressorie artis Magistrum Johannem sensenselmid eiuem Nurnbergensem cui diligentia impendi corrigendique opus ipsius optime manifestat.

*l.* in 8<sup>vo</sup>, ff. [177], of which ff. 1 and 26 are blank; Gothic; page-lines, 35. CONTENTS: Blank leaf; index, ff. 2a-26a; blank leaf; text of col. 1, Margarita poetica: opus clarissimum feliciter incipit. [ ] Libertus de Eijb Iurisutriusque doctor, ff. 28a-182b, terminating Laus deo; text of col. 2, Auctoritates diversorum tam oratorum quam poetarum virorum sane clarissimorum, ff. 183a-477a; colophon, f. 477a reverse blank.—The Petrarch portion of this bulky volume includes the *Beccanato* continuation of the *Epitome* vitarum virorum illustrium, here published under the title of *Liber augustalis imperatorum Francisci Petrarche*, and a compend of the *De remedijs*, in which, singularly enough, the books are arranged in reverse order, that on evil fortune preceding. The compend begins f. 365a and ends 376a, with a title for each book, Francisci petrarche de aduersa Fortuna Remedia and Francisci Petrarche [sic] de prospera fortuna Remedia (f. 367a). The compend opens with a prefatory note as follows: [ ] Vne nunc predicti francisci Petrarche: oratoris sane et poete clarissimi: et impmimis de aduersa: Auctoritates nostro operi inserere tempta bo. Cui quidem petrarche talis peccandi in his e consuetudo: vt si de re quampiam doleas: remedium tibi respondendo offert: dolore ne nimio conficiaris: Si quidem gaudeas: vt infra de pspere fortune remedijs: item leticia ne nimia extollaris. Et prima in ordine: aduersæ fortune de deformitate corporis se offert Rubrica h<sup>o</sup> modo. The text of the compend ends with Hec de aduersa et pspere fortuna petrarche. This epitome is fairly well done, as is shown by its repeated issue in a separate form in the following century.—The author of this abridgment, Albrecht von Eyb, was born 1420 and died at Eichstätt in 1475. His interest in the classical and later Italian authors was increased by a



sojourn at the university of Pavia, where he received the doctorate. His *Margarita poetica* has been succinctly described as 'eine mit vielfachen Beispielen belegte Anleitung zur Redekunst.' The first book is devoted to the theory of rhetoric, with examples of the construction of phrases, while the second comprises a great number of extracts from the principal orators, philosophers, historians and poets. This extensive anthology went through many editions, of which the following are cited:—[Strassburg, Georg Husner, 1473?]; Paris, in vico Sancti Jacobi [Petrus Caesaris et Johannes Stoll, 1473?]; Rome, Udalricus Gallus, 1475; Paris, in vico Sancti Jacobi [Petrus Caesaris et Johanne Stoll], 1475; Paris, Ulricus Gering, 1478; [Rome, Stephanus Planchet], 1480; no place, 1485, ff. 242; no place, 1487, ff. 231; [Venice?], 1493 (see no 35); Basle, Johannes de Amerbach, 1495; no place, 1502, ff. 173; Basle, Johann Froben, 1503; Strassburg, Johann Peggss, 1503; and three undated issues:—1. ff. [6], 297; 2. ff. [2], 297; and 3. ff. [12], 231: but this list may need revision. The edition of 1472 is Hain 6818.

35. (1493). *Oratorum omnium Poetarum: Historicorum: ac Philosophorū elegantes dicta: per Clarissimum uirum Albertum de Eib in unum collecta foliis incipiunt. At end of text, Sūma Oratorū omniū: Poetarū: Historicorū: ac Philosophorū Auctoritates in unū collectae per clarissimū uirum Albertum de Eyb Vtriusq; iuris doctorē eximīū: quae Margarita poetica dicitur: foliis finē adepta est. M. CCCCLXXXIII. Kalē. Ianuarii. At end of work, Margarita poetarum.*

f. in 8s. ff. [176], of which the first is blank; sig. a-x, and one additional sheet; page-lines 6; spaces for initials. CONTENTS:—Blank leaf; text, part i., ff. 2a-63b, ending *Laus deo*; text, part ii., *Autoritates diuersorum tam oratorum q̄ poetarum*, ff. 63b-168b, ending *Laus deo Clementissimo*; colophon, f. 168b; index, *Tabula totius praesentis operis*, ff. 168a-175b, ending *Finis totius tabulae*; register, 175b, ending *FINIS*; title-folio. The index is in four columns, the references being to folios (as if they were numbered, counting from the first printed one) and to marginal letters.—This edition, which, in the British Museum catalogue, is interrogatively ascribed to a Venetian press, is a singular piece of book-making. In the first place, the blank leaf at the beginning belongs to signature a, but no account is taken of it in the signature numbers, which begin with the first printed folio, and run a, a ii and so on. In the second place, the final folio is a part of the last signature (which has no signature letter, but simply the signature numbers 1, 2, 3, 1 on the first four folios); this final leaf has the obverse blank, but, in the middle of the reverse, a title to the whole work, *MARGARITA POETARVM*, the possible intention having been to bind the index at the beginning of the volume, the final leaf then serving as a title-folio; it must be remembered that book-titles, in early Italian printing—and especially chapter or section titles—frequently occur on the reverse of the folio preceding the text. The edition is Hain, 6281, which indicates only 174 folios, and knows nothing of

the title-leaf at the end.—It has been already noted that the *Margarita Poetica* contains other Petrarchan matter besides the compend of the *De remediis*. On f. 116a (counting the blank leaf at the beginning), line 13, there is a reference to Petrarch's *Vita Caesaris*, ascribing it to Julius celsus historiographus; ff. 129a-123b of this edition include the *Liber Augustalis* of *Bevenuto da Imola* under the title of *Liber Augustalis Francisci Petrarche* (see Petrarch's collected works, edition of 1551, pp. 575-590.)

†36. (1501). *Opusculū Remediorū aduersae fortunae ex Frācisco Petrarcha oratore et poeta sano clarissimo, Vt si de re quāpiā doceas: Remediū tibi respondendo alicui: dolore ne nimio conficiaris. Tetrastichon Magistri Gregorij. Bre. de Konitz ad Lectorem. Obuia quem tangunt aduersae flamina sortis. Quem miserum semper durae fata premunt. Accelera et docti sumas medicamina vatis. Dogmata Franciscus clara salutis habet. At end. Impressus et finitū est p Jacobū Thanner in Liptzk Feria secūda post dnica Palmaz Anno dni 1501.*

1°. ff. [16]; Gothic; page-lines 27. CONTENTS:—Title-page; Epigramma magistri Gregorii Brodekopfs de Konitz, f. 1b; text, ff. 2a-16a; 6 Latin verses addressed to Johannes de Rochlitz by the editor, f. 16a; colophon, f. 16a, reverse blank.—The epigram on the reverse of the title-folio is of 18 lines:

\* Tristia turbatas angūt discrimina montes  
Et faciunt mestos ducere nosq; dies  
Accelerantq; breui funeste tempora mortis  
Et solidi vires corporis vsq; trahunt.  
Perdidit vxorem: famam sed perdidit alter:  
Formam: alter pueros: diuitiasq; simul.  
Angitur hic morbo: morte formidat et atram.  
Iste alio premitur: cur siue fine dolent.  
Sic mesti explent miseris loca cuncta querelis:  
Sors mala me torquet: sorsq; sinistra trahit:  
Semper quid meres fortune flamina nigre?  
Ventus cras niueus ad tua tecta venit.  
Versat res cunctas huius Rannusia vite  
Sperandū est homini: fidere teq; decet.  
Si bona perdideris labentis singula mundi:  
Expecta eterni dona beata poli.  
Cum premet aduersi te dura potentia casus:  
Voluas Petrarchae: tunc puto sanus eris.

The six verses preceding the colophon are

Ex Rochlitz natus Jhan digna ex stirpe Joan-  
Tu prohibeat nitens laurea sarta geris. [aes  
Proh dolor immeritus cruris tu datina subisti;  
Ledunt innocuos impia fata viros.  
Accipe Petrarchae docti solacia vatis:  
Aduersi casus hic medicina patet.

—This is the first separately printed edition of Egl's compend although there is no mention of Egl in the work. It is evidently a haccalaureate production, published in honor of the recipient of the degree, but was so much read that it was twice reprinted, as the next titles show. It includes only the first book of the compend, relating to *aduersae fortunae*. Copies exist in the Munich Royal Library, the Göttingen University Library, and the British Museum.

37. (1507). Opusculum Remediorum aduersæ fortune ex Francisco Petrarcha oratore et poeta saue clarissimo—Vt si de re quapiam doleas: Remediū tibi respondendo affert: dolore ne nimio conficiaris. Tetrastichon Magistri Gregorij Bre. de Konitz | ad Lectorem. Obuia quem tangunt aduersæ flamina sortis Quem miserū semper durasq; fata premūt Accelera: et docti sumas medicamina vatis Dogmata Franciscus clara salutis habet. *At end*, Liptzigk impressum per Jacobū Thanner herbipolensem. Anno dñi 1507.

*f. ff. [16]; sig. A-C, of which the first and last in 6s; Gothic; page-lines 27 (excluding signatures). CONTENTS:—Title-page: Epigramma Magistri Gregorii Bre dikopis de Konitz, f. 1b; \* Magister Gregorius Konitz optio adulescenti Joanni de Sala., f. 1b; \* Idē Leupoldo de Sala egregie indolis Juuēni., f. 1b; text, Opusculū aduersæ fortune ex Francisco Petrarcha: Ora tore et Poeta saue clarissimo—Vt si de re quapia doleas: re- mediū tibi res- pondendo affert: dolore ne nimio conficiaris., ff. 2a-16a, ending Et hec de remedijs aduersæ fortune; Magister Gregorius Konitz ad Jo- hannē Ihan de Rochlitz artiūbaccalariū., f. 16a; colophon, f. 16a, reverse blank.—The edition is the same as that of 1504, except in the addition of the two quatrains, addressed to Johannes and Leupoldus de Sala, which follow the epigram on the reverse of the title-folio.*

†38. (1512). Opusculum remediorū aduerse fortune ex Francisco Petrarcha, Oratore et Poeta sanc clarissimo—Vt si de re quapiam doleas: remediū tibi respondendo affert: dolore ne ni- mio conficearis. Tetrastichon Magistri Gregorij Bre. de Konitz | ad Lectorem. Obuia quem tangunt aduersæ flamina sortis. Quem miserū semper durasq; fata premūt Accelera et docti sumas medicamina vatis Dogmata Franciscus clara salutis habet. *At end*, \* Lipsi impressit Vuolfgangus monacen- sis Anno. 1512. In platea Grimmensium apud Sanctum Paulum.

*f. ff. [24]; Gothic; page-lines, 21. CONTENTS:—Title-page: epigramma, f. 1b; quatrains to J. and L. de Sala, f. 1b; text, ff. 2a-24a; colophon, 24a, reverse blank.—This third independent edition of the Eyb compend differs materially from the two preceding ones in its typographical appearance, but the contents are the same as in the edition of 1507, except that the 6 Latin verses addressed to Johannes de Rochlitz, printed at the end of the text, are here omitted.—This compend was not the only Petrarchan work issued at Leipzig in connection with the baccalaureate degree in the early years of the sixteenth century. In 1504 the printer, Jakob Thanner, published, under the title of De rectitudine mētis, the letter Animj cura, addressed to Thomas of Messina (Fam. i., 8); from the same press came, in 1508, the Carmina ornatissima trigin-tasex containing the hymn to Mary Magdalen, Dulcis amica dei, lachrymis inflectere nostris, ascribed to Petrarch; and in 1511, as will be seen later (no. 43), a portion of the De remedijs*

*was published by Wolfgang Stöckel, the printer of the third independent edition of Eyb's epitome. —The copy described is in the Göttingen University Library.*

c. In the De vera sapientia.

39. (1485?). Francisci petrarche poete laureati. de vera sapientia Dialogus primus Incipit feliciter. Collocutores sunt idiota et orator. *At end*, F. petrarche de vera sapientia dialogus secundus Explicit feliciter.

*f. in 8 and 6. ff. [14], of which the last is blank; sig. a-b; Gothic; page-lines, 27-28; printed page (1b) 147 by 87 millimeters; spaces for initials at the beginning of each book, filled, in the present copy, with admirably illuminated characters (C and Q). CONTENTS:—Title, f. 1a, top, followed at once by text; text, book i., [ ] Onuenit pauper quidem idiota, ff. 1a-8a, line 8, followed by lines 9-10, Francisci petrarche [sic] de vera sapientia dialogus | primus explicit feliciter: Incipit secundus; and then by text: text, book ii., IDIOTA | [ ] Voniā tibi in pcedētib; dixi ff. 8a-13a, followed, bottom, by colophon as above; blank leaf.—Cited neither by Hain nor Hortis; Campbell (p. 390, no. 1385) gives the place, printer and date as Swolle, Pierre de Os, about 1485. This seems to be the second edition of the treatise. What is probably the earliest edition, published with Filicij's Latin translation of Plutarch's 'Apophthegmata' (Dieterici), is thus described by Campbell (p. 402, no. 1423):—'F. 1 recto blank. F. 1 verso: Tabula titulog seu capitulorū in sequenti opere contentorū. Et primo etc. F. 2 recto: Ad magnanīmū principiē philippū mariā inelītū mediolanē ducem francisci philippi dieteriarum plutarchi cheronēi ad trāianū cesarem. que et addiciones ad valerium maximū recte dici possunt e greco in latinū traductio. Incipit feliciter. F. 40 recto, ligne 5: Dieterie plutarchi cheronēi ad trāianū cesarem seu addiciones ad valerīū maximū. Feliciter expliciunt. Francisci petrarche poete laureati. de vera sapientia. Dialo- gus | primus. Incipit feliciter. Collocutores sunt ydiota et orator. F. 45 recto, à la fin: Francisci petrarche de vera sapientia dialo- gus | primus explicit feliciter. Incipit secundus. F. 49 verso, à la fin: F. petrarche de vera sapia dialo- gus | secundus. Explicit feliciter. F. 50 blank.' It is a folio of 50 unnumbered leaves; Gothic; page-lines, 31; and is assigned by Campbell to the printers, Nicolaus Ketchuer and Gerardus de Lempt of Utrecht about 1473. A copy is in the Hague Royal Library. It is Hain 15138. IN THE COLLECTED WORKS.—In the first edition of Petrarch's works (1496) the treatise De vera sapientia should be, according to the prefixed list of contents, the fifth article, coming directly after the Secretum (De contemptu mundi); from its signature (F) it should follow the De vita solitaria, where it is sometimes found. It occupies the four folios of the first signature F, but has no special title-folio, as have the other works. It begins, f. 1a, with the head-line, Francisci Petrarche de uera Sapientia: Dialo- gus i. and then follows the title: Francisci Petrarche poete Oratorisq; Clarissimi: Dialo- gus pri- mus: in quo de Vera Sapientia di- sputatur: Feliciter incipit. Book ii. begins on*

f. 3a, with a similar head-line and title, and ends on f. 4b, middle, with an Explicit of two lines, the remainder of page blank. The text is from one of the independent editions already cited.—In the second edition of the works (1501) the *De vera sapientia* fills the last three folios of sig. r, beginning with the current title, *Francisci petrarche de vera sapientia*. Dia. I., followed by the full title: it ends near the bottom of col. 2 on the reverse of the third folio with an explicit of three lines. It follows the *Secretum*.—In the third edition of the works (1503) it still comes immediately after the *Secretum* on the last three folios of sig. s, with the three-line Explicit quite at the bottom of the very last column.—In the fourth edition of the works (1551) it begins p. 364 middle, and ends p. 372, bottom. It here follows the treatise *De ocio religiosorum*.—In the fifth and final edition of the works (1581) it occupies the same position, its sub-title beginning p. 323, line 14, and the dialogues ending p. 330 near the bottom. In all these cases the text is virtually unchanged.

Buhle (*Geschichte der neuen Philosophie*, 1800–1805) was the first to note distinctly the similarity of a portion of the two dialogues *De vera sapientia* to the treatise *De sapientia* by cardinal Nicolaus Cusanus, but he took it for granted that Cusanus copied Petrarch, to whom the *De vera sapientia* had been ascribed at least ever since the printing of its earliest edition, just a century after Petrarch's death. Vincenzo Pi Giovanni (*Scuola, Scienza e Critica*, 1874, p. 264), citing Buhle, wonders that no biographer of Petrarch assigns any date to the composition of the *De vera sapientia*; he himself seeks to prove that it could not have been written until after 1370. At a far earlier date than Pi Giovanni's remarks the compiler of the general index to the fourth and fifth (Baste) editions of Petrarch's works, to judge from the manner of one of his references, was aware that some passages of the treatise greatly resembled one of the dialogues of the *De remediis*. The ablest of Petrarch's foreign biographers, Kürting, showed (1878) that the first of the two dialogues is 'theilweise sogar eine wörtliche Wiederholung des zwölften Dialogs des ersten Buches der Heilmittel gegen Glück und Unglück' (p. 587). The passage in the first dialogue of the *De vera sapientia* which he thus finds to be reproduced, with various slight changes and omissions, from book i., dial. 12, of the *De remediis* lies between the words, *Sapientiam attamen . . . consecutus sum* and *humilitas operosa*. But a great addition to our knowledge of the true character of the *De vera sapientia* has been recently made by Dr. Johannes Uebinger in an article entitled '*Die angeblichen Dialoge Petrarca über die wahre Weisheit*' (Geiger's *Vierteljahrsschrift für die Kultur und Literatur der Renaissance*, ii., 1. 1886, pp. 57–70). Dr. Uebinger finds that the first dialogue is composed of four not altogether consonant parts; of these, two, forming the beginning and conclusion, are taken from the dialogue *De sapientia* of cardinal Cusanus; the second is made up, as Kürting indicated, of passages from the *De remediis* i., 12; the third portion Dr. Uebinger fails to recognize, but considers that it may possibly also be derived from some work by Petrarch. The second dialogue owes its origin entirely to the *De sapientia* of Cusanus. The *De vera sapientia*, in the present state of our knowledge of its origin, may, therefore, be characterized as drawn two-thirds from Cusanus's similarly en-

titled dialogue, one sixth from Petrarch's *De remediis*, and one sixth from some still unascertained source. There is no allusion to the work in any of Petrarch's letters, nor by any of his contemporaries, nor apparently by any one during the three following generations; nor does there appear to be any very early manuscript of it in existence. On the other hand, it must be noted, as Dr. Uebinger informs us, that the dialogue of Cusanus (d. 1464), the interlocutors of which are likewise styled *Idiota* and *Orator*, was written in 1450; the *De vera sapientia* was printed under Petrarch's name, in or about 1473; the compiler, therefore, must have done his work between those two dates, that is not many years after the composition of the Cusanus dialogue. The latter, moreover, was not printed until about 1478, some five years after the original edition of the *De vera sapientia*, ascribed to Petrarch, had left the press. As the first three editions were issued either in Holland or North Germany the *De vera sapientia*, in its existing state, seems to have originated not far from the birthplace of the *Adrianus compendium*. For another ascribed work, compiled in the same region, see no. 40.

†40. (149?). *Dyalogus Francisci petrarche poeti laureati de vera sapiencia Cuius Collocutores sunt Orator et Idiota Dyalogus Francisci petrarche poeti laureati Cuius interlocutores in primis sunt Pilades et Horrestes post hoc Hospes et Caupo. At end, Et sic huius libelli piocundi finis adest.*

4<sup>o</sup> in 8 and 4. ff. [12]; sig. a-b; Latin letter; page-lines, 34. CONTENTS:—Title-folio, reverse blank; text of *De vera sapientia*, dial. i., ff. 2a-6a; dial. ii., ff. 6a-9b; title of the second treatise, *Francisci petrarche sequit' dyalogus pornatus et poeticus de Rhomane curie euitatoe Cuius colloquētes Philades sunt et Horrestes Hospes Caupo*, f. 9b; text, ff. 10a-12a, reverse blank. The typography seems to be North German, and the date can hardly be later than 1490. The titles of the two tracts are at the top of f. 1a, the remainder of the page blank.—This third edition of the *De vera sapientia* is Hain, 12798; the copy described exists in the Copenhagen Royal Library.—The second work in the volume, *De romana curia evitacione*, is a suppositions Petrarch composition, of which another edition is cited by Hortis (*Catalogo della Petrarcesca Rossettiana*, no. 407). It is a singular production of slight merit; its compiler apparently knew little of Petrarch, or of his works, except that he had written against the corrupt practices of the Roman curia. Hortis reprints a portion of the text, with variants from a Vienna codex. The following citation from the Copenhagen copy (with the abbreviations written out) indicates an approximation to the Vienna text:

Pyla.... Oppido contigi tandem tibi nimum penes campum qui flore dicitur ab hospice acceptus crepusculo autem expectatus delubra poli petens clauigeri rotam inter omnes pauonis ad instar expandi: et certe rebar magnam mihi pontifex mitteret dignitatem. Hor. Spes lata in arduis persepe redit inanis. Pylades. Confertim nouam predam intuentes lupi famelici in eorum speluncam cecidisse parte qua lanam ouis discernerent

auisaurunt, nec momenta duo effluerant et ecce duo e illis quasi ceteris famulantes latus utrumque ambientes me antrum vnum detraxerunt, quo ante presidentis fere tribunal cillerat: vellerum suorum oues vidi pati diuortia. Ibi tot a me satellites presidentis abstulere spolia quod minimum posteris reliquerunt, vnus discernebat, alij inscribebant, alij prede audissimij feruenter mee spoliationis procurabant sententiam. Et credo vnus insatiabiles eorum hiatus subintrasset nisi me ad partem alij superuenientes reclamassent, de manibus itaque anne liberatus traductus sum ad caypham. Ilor. Haud alias accidit mihi.

—*Citing Tibullus and Brunt, Hortis says that this dialogue is found annexed to the first edition of the De vera Sapientia, published with Plutarch's Diogenes at Utrecht about 1473 (see no. 39), but neither Campbell nor Hain enumerates it as a part of that publication. The Trieste copy may be a portion of Hain 12739, or it may be an independent edition of the spurious dialogue.*

41. (1604). Francisci Petrarche | V. C. de ocio religio- sorvm, libri dvo. Eivsden de vera sapientia. | □ Bernæ Excudebat Ioannes le Preux, Illu- striss. DD. Bern. Typographus. — | M. DC. 1111.

16<sup>o</sup> in 8s. f. [1], pp. 3-173; Florentine initials (5); on title-page a small ornament; at end, arms of Bern, with the double-headed eagle. CONTENTS:—Title-folio, reverse blank; dedication, Franciscus Petrarcha sodalitati magnæ Carthusiæ, S. Praefatio, pp. 3-6; text of De otio, book i., pp. 7-89; book ii., pp. 90-137; text of De vera sapientia, dial. i., Francisci Petrarche V. C. de vera sapientia, dialogus I., pp. 148-156; dial. ii., pp. 157-173 (FINIS.), followed by woodcut of Bern arms, reverse of folio blank.—The latest edition of the original text of the De vera sapientia. The edition forms the third division of volume i. in the Le Preux pseudo edition of Petrarach's works (1604); see no. 21.—For a brief reference to a Bohemian translation of the treatise De vera sapientia see no. 48. A German version will be found in Michael Denis's: *Denkmale der christlichen Glaubens- und Sittenlehre aus allen Jahrhunderten* (Wien, bey Franz Joseph Kitzel, 1795-96, 3 vols., 8<sup>o</sup>). It occupies pp. 115-152 of col. iii., preceded by an introduction (pp. 109-111), under the division Vierzehntes Christliches Jahrhundert, with the title Des christlichen weisen Franz[is] Petrarca Gespräch von der wahren Weisheit. The introduction (Vorbericht) is a dissertation on Petrarach's life and religious character. There do not appear to be any other translations of the De vera sapientia.

d. In Seneca's De remediis fortuitorum.

42. (1853). L. Annaei Senecae opera quae supersunt. Recognovit et rerum indicem locupletissimum adiecit Fridericus Haase prof. vratislav. Vol. I. III. [III.] Lipsiae sumpti-

bus et typis B. G. Teubneri, MDCCCLXII. [MDCCCLXXXIV.] [MDCCCLIII.].

3 vols., 8<sup>o</sup>. Vol. i. (1862), f. [1], pp. iv-viii, f. [1], pp. 4-304; ii. (1881), ff. [2], pp. iv-vi, 2-318; iii. (1853), f. [1], pp. iv-xxvii, f. [1], pp. 4-594. CONTENTS:—i., Praefatio, Dialogorum libri XII., Ludus de morte Claudii, De clementia; ii., Praefatio, De beneficiis libri VII.; iii., Praefatio, Epistularum moralium libri XX., Fragmenta, Ad Gallionem de remediis fortuitorum (pp. 446-457), De paupertate, De moribus liber, De formulae honestae vitae, Ad Paulum epistolae. Each volume has a very complete index.—This edition of the philosophical writings of Seneca originally appeared in 1851-53, the third volume of the set being of the first issue. In it occurs the treatise De remediis fortuitorum, in which certain portions, occurring at the ends of some of the paragraphs, are separately printed under the head of Additio. These additions, the editor says in his preface to the volume (pp. xvi-xx), he found in a codex, and also in a rare printed edition (additiones, quas ego in uno cod. ms. repperi itemque in una editione rarissima impressa Lipsiae per Arnoldum de Colonia, anno, ut dicitur, 1495). He decided that they did not properly belong to Seneca, and considers them the work of Petrarach or some other scholar of the fourteenth or fifteenth century (adeo autem non infelicitur vel imitatus est vel aemulatus, ut mihi videatur Petraracha aliquis vel unus ex iis esse, qui seculo XIV ante ineunte XV. fuerunt eruditissimi). The credit of setting at rest the question of the origin of these interpolated passages appertains to that learned Petrarach investigator, Attilio Hortis, who published at Trieste in 1879 his essay, 'Le additiones al De remediis fortuitorum di Seneca dimostrate cosa del Petrarca e delle attinenze del Petrarca con Seneca.' He shows that all the additions are excerpts from book ii. of Petrarach's De remediis, drawn from fifteen different dialogues. The treatise of Hortis is valuable, in other respects, for the study of the De remediis.—As to the edition of Seneca's treatise, said to have been printed at Leipzig in 1495, it is apparently not to be found in Hain, certainly not with the date or place assigned to it. Haase found the edition bound in one volume with the De senectute of Cicero—a volume which likewise contained an edition of the abbreviated epistles of Seneca (Hain 14614)—bearing the name of the printer Arnold of Cologne, and dated Leipzig 1495. Hence he infers that the De remediis fortuitorum came from the same press in the same year (see his preface to col. iii., p. xvi).—The additions from Petrarach are found also in the edition of Seneca's treatise printed at Leipzig by Jakob Thaaner in 1560 (Hain 14639), and perhaps in other editions unknown to Haase.

e. Various Compend and Excerpta.

43. (1511). Sernij Honorat in Donati editi- onem interpretatio. Distichon ad Lectorem Optime teutonice recte preceptor alumnis Consulturus: eis hoc opus oro legas. Isidoneus Germanicus de tribus partibus Alexandri (optimi sententia suorum emulorum gra matiei) quid eligendu et quid

pretereundum. Pulcherrimus dialogus Francisci Petrarche de Eloquentia. At end, Impressum Liptzek per Baccalaureū Vuolfgangum Monacē. Expensis honesti Georgij Kellers Bibliopole Lipsiensis Anno. 1511.

4<sup>o</sup>. ff. [16]; sig. a ij-c iij (a and c in 6, b in 4); Gothic; page-lines, 34 (exclusive of running title and signatures). CONTENTS:—Title-page, reverse blank; Seruij in Donatū interpretatio, ff. 2a-10b; Isidoneus Germanicus de tribus Alexandri, ff. 10b-11b; Dialogus Francisci Petrarche de Eloquentia, ff. 14b-16a; colophon, g. 16a, reverse blank.—A baccalaureate publication, described from a copy in the Leipzig University Library. The Petrarch portion is book I., dialogue 9, of the De remediis.

†44. (1594). Hugonis Platti | Armig: Manv-ale, Sententias | aliquot Diuinas & Mora-les complectens: | Partim ē Sacris | Patribus. | Partim ē Petrarcha philo- sopho & Poeta celeberrimo decerptas. | Mel ex floribus, non herbis. | — | Londini | Excudebat Petrus Short. | 1594.

Sq. 16<sup>o</sup> in 8s. ff. [16], of which the first and last are blank, 152; sig. A-V; initials and ornaments; catchwords; page-lines, 21 (excluding running-title and catchwords); running-titles, Index; Flores Petrarchae; Flores Patrum (all but the first in *Italic capitals*); size of printed page 9 by 6.2 centimeters. CONTENTS:—Blank leaf; title-*folio*, on reverse the Platt arms; Petrarch index, ff. [3]a-[15]b; blank leaf; Petrarch text, Flores Petrarchae, ff. 1a-123b, ending with FINIS; text from the Fathers, Sententiae aliquot selectiores, ē sacris Patrum scriptis excerptae, ff. 124a-152b, ending with FINIS. The running title is omitted on f. 19b. There is no index to the sentences from the Fathers.—The construction of the title-page should have been reversed, the extracts from Petrarch not only preceding those from the Fathers, but occupying the larger portion of the title volume. These sentences are numbered from 1 to 1055, and those from the Fathers in the same way from 1 to 244. Most of the Petrarch matter, possibly the whole, is from the De remediis. The description is that of the British Museum copy.—Sir Hugh Platt, who was a prolific writer and compiler, produced two noted books, 'The Jewell House of Art and Nature', and 'The Flowres of Philosophie'; his books mostly appeared between 1572 and 1608. Harte, the biographer of Gustavus Adolphus, says of him: 'Sir Hugh Platt, not to mention his most excellent labours, was the most ingenious husbandman of the age he lived in.'

†45. (1706). Harmonia | Philosophica Cantus letiores tristioribus, & tristiores letioribus attemperans, | Sive | Principia Quaedam verē ac genuinē Phil-osophiae, animi humani regu-lantia; ne, vel prosperis evanescat, vel adver-sis frangatur: ex libris duobus Francisci Petrar-cha, De remedijs utriusque fortunae, | desumpta. Honori Spectabilis, Magnifici, at Rever. Dom. Adami L. B. Amade, | Et reliquorum, mox nomi-

nan-dorum, Reverendorum, Praenobilium, Nobilium, ac Eruditorum Dominorum AA. LL. & Philosoph. Baccalaureorum Per Reverendum Patrem Georgium Raiesani, & Soc. Jesu, AA. LL. & Philosophiae Doctorem, ejusdemque Professorem Ordinarium, In Alma Archi-Episcopali Universitate Tynnaviensi, recens creatorum, Ab addictissimis Condiscip. Physices Studiosis Dicata. Anno M. DCCVI. die VI. Maji. — Tynnavia, Typis Academicis.

12<sup>o</sup>. ff. [2], pp. 1-114; ornaments and initials. CONTENTS:—Title-page: names of bachelors of arts, Nomina reliquor. DD. Baccalaureorū, f. [1]b; dedicatum, Spectabiles, Magnifici, Reverendi, Praenobiles, Nobiles, ac Eruditi Domini, f. [2]ab; text, part i., Harmoniae philosophicae | pars prima. Cantus Letiores tristioribus temperati | Sive Res prosperae, ac hilares cogitatione tristiorum regulatae, pp. 1-52; part ii., Harmoniae philosophicae pars altera Cantus Tristiores letioribus temperati | Sive Res adversae, ac tristes cogitatione letiorum regulatae, pp. 53-111. —Each part ends with the abbreviated invocation, O. A. M. D. G. The first part embraces 19 numbered dialogues of the De remediis, from § I. De Etate Florida to § XIX. De Spe vitae aeternae; the second part includes 29, from § I. De imbecillitate corporis to § XXIX. De Morte. Every dialogue is preceded by one or two of the Pinitian Latin couplets (see no. 69), making it probable that the editor used either a Berne (1605 or later) or the Rotterdam 1619 edition (see no. 20) of the De remediis.—The compiler of this academic publication, Georgius Raiesani (or, Rajcsányi), was born at Maros-Vásárhely, in the county of Pars, eastern Hungary, September 8, 1670, entered the order of Jesus at the age of 17, taught at Tynnavia until 1723, became ultimately chancellor of the University of Kasschau (Cassovia cancellarius) and rector of the college at Klausenburg (Collegii claudiopolitani rector); he held several high positions in connection with his order, wrote various Latin works of a philosophical character, and died June 5, 1734. He somewhat abridged, and otherwise altered these dialogues from the De remediis before publishing them.—The copy of the Harmonia philosophica here described is in the Library of the Transylvanian National Museum at Klausenburg.

46. (1707). Ars | recte philosophandi seu Vitam ex praescripto | rationis moderandi | desumpta potissimum | Ex Dialogis Francisci Petrarchae, De remedijs utriusque fortunae, | et | A Praenobili, ac Erudito Domino Stephano Hunyadi AA. LL. & Philosophiae Baccalaureo, ejusdemque pro suprema laurea Candidato | publicae utilitati proposita: dum | In Alma Archi-Episcopali Universitate Tynnaviense Anno 1707. Mense Die | Universam Philosophiam propugnaret, | praeside Reverendo Patre | Georgio Raiesani, & Societate Jesu, AA. LL. & Philosophiae Doctore, ejusdemque Pro-

fessore Ordinario, & Facultatis Philosoph. p. t. Seniore. — Tyrnaviæ, Typis Academicis.

sm. 8<sup>o</sup>. ff. [2], pp. 1-314, f. [1]. CONTENTS:—Title-page; dedication, Ladislao Tyrber, De Gyirken, Electo Episcopo Almisien-si, signed Stephanus Hunyadi, ff. [1]b-[2]a; Conclusiones ex Universa Philosophia, f. [2]b; text, Pars prima Artis rectè philosophandi, De rebus prosperis, pp. 1-99; Pars altera Artis rectè Philosophandi, De rebus adversus, pp. 100-314; Index Ordine Paragraphorum, f. [1]ab, ending FINIS.—This is an enlarged edition of the preceding title, having 28 abridged dialogues from the first book of the De remediis, and 58 from the second; it has likewise an index, which was lacking in the edition of 1706.

†47. (1718). Conclusiones scientiæ practicæ. Quas tam in rebus prosperis, quam adversis. Recta dicat ratio. Oblati honori admodum reverendi domini Adami Malik, Ecclesiæ Nagy-Tapolscanensis [sic] Plebani Zelantissimi; nec non Districtus ejusdem Vice-Archidiaconi, &c. Dum sub ejusdem auspiciis. In Alma Archi-Episcopali Universitate Soc. Jesu Tyrnaviensi Anno M. DCC. XVIII. Mense Majo, Die Universam Theologiam publicè propugnaret Rev. Nob. Excell. ac Doctissimus Dominus Antonius Farkas, A.A. LL. & Phil. Magister, SS. Theol. in Itum Annum Auditor, ejusdemq; Baccalaureus formatus, C. G. Cl. R. H. Presb. preside R. P. Georgio Raicsani è Soc. Jesu SS. Theol. Doct. ejusdemq; Profess. Orli. Nec non Inelyte Facultis [sic] Juridicæ Decano Spectabili. — Tyrnaviæ, Typis Academicis, per Fridericum Gall.

8<sup>o</sup>. ff. [4], pp. 1-314, f. [1]; ornaments. CONTENTS:—Title-folio, reverse blank; dedication, Admodum reverende domine, f. [2]ab, signed Antonius Farkas; Conclusiones ex universa theologia, ff. [3]a-[4]b; text, book i., Pars prima Conclusionum Scientiæ Practicæ, De rebus prosperis, pp. 1-99; text, book ii., Pars altera Conclusionum Scientiæ Prac-

ticiæ, De rebus adversis, pp. 110 [= 100]-314; Index Ordine Paragraphorum, f. [1]ab, ending FINIS.—In his prefatory dedication Antonius Farkas says (f. 2b):—Desumta sunt potissimum (hoc enim valens ac lubens fateor) è Francisci Petrarchi, Viri, suâ Memorîâ, Eruditione Clarissimi, Dialogis, De remediis utriusque fortunæ; quibusdam adjectis, quibusdam paulò immutatis, quo accomodatiora nostræ forent Patriæ, Regionisque consuetudini.—A reissue of the Ars recti philosophandi (no. 16) with the same number of dialogues in each part. The four unnumbered folios at the beginning are new; the remainder is, in great part, composed of the sheets of the first issue, though a portion was certainly reprinted, as is shown by the changed ornaments at the heads of pp. 1 and 100, and by the erroneous numbering of the latter page (110). The title-page contains two typographical blunders, Tapolscanensis for 'Tapolcsanensis' and Facultis, for 'Facultatis.' The text ends (p. 314) with O. A. M. D. G.—The copy described belongs to the University Library of Budapest.

48. (1854). Erasmi Corderii et Petrarchæ selecta colloquia. Nova editio argumentis notisque adornata Accurante E. Frémont. □ Paris. Imprimerie et librairie classiques De Jules Delalain imprimeur de l'université rues du Sorbonne et des Mathurins. — M DCCC LIV.

12<sup>o</sup>. ff. [2], pp. vi-viii, 2-131. CONTENTS:—Basard title, on reverse publisher's book-list; title-folio, on reverse copyright notice; avant-propos, pp. [v]-viii; text, Erasmi familiaria colloquia, pp. [1]-87; Mathurini Corderii colloquia selecta, pp. [88]-106; Petrarchæ colloquia selecta, pp. [107]-111; De civilitate morum puerilium, pp. [112]-125, reverse blank; table des matières, pp. [127]-131. The avant-propos in French contains brief notices of Erasmus, Corderius and Petrarch; the subtitles and foot-notes are in French. The two Petrarch dialogues are entitled L'élève doit profiter des talents de son maître, et non en tirer une vaine gloire, and Devoirs d'un fils envers un bon père; they are dialogues 70 and 75 of book i. of the De remediis.—For an earlier edition of these selected Latin dialogues (often published for the use of French colleges), with a French version by P. Dumas, see no. 61.

## II. TRANSLATIONS.

### 1. Bohemian.

49. (1561). FRANCISKVS . . . PETRARCHA. 1. At end, "Tyto Frantisska Petrarchy knižky: kterozžest Pan Rzechorz hru-by z Gelenije w nowie z Latijnského yazyku w Česky přeložyl: gsv w Slavném Starém městie Praz skeem wytisstieny. Léta Božijeho Tisyczijeho Pietistecho Prwnijeho.

f<sup>o</sup> in 8s. ff. [256]; sig., one sheet in 6, a-p, A-Q (the first signature in 6 having only the

signature numbers, ij, iij, signature p having five folios and a blank leaf, and signature P and Q being in 10s); Gothic; double columns; page-lines, 41; spaces left for chapter initials. The finely executed title-page vignette is a wood-cut in a border, filling the page, with only space enough above it for the author's name as cited; the design represents, in the upper compartment, Petrarch seated before some book-desks, pointing to an open volume, and, in the lower division, a wheel of fortune to which various figures are clinging. CONTENTS:—Title-page; prologue, book i., "Francisska Petrarchy Poety a welmi znameniteho a dospieleho mu ž w wynutwno-

sti knihy dwoge | o leekarstwij proti sstiestij a nesstiestij totiz proti libym a protivnym wie- ezem. A nayprwee na knihy prw nje wnichž se o sstiestij to gest o sstia stnych nebo o libych wiewzech rozmlwá: Epistola k Azonowi mjesto předmluwy sstastnie se počizná, ff. 1b, col. 1-4b, col. 2; table of dialogues, book i., † Registrum nebo zprawidlo tiech wiewzi o nichž se w prwnijch knéhách rozmlwá, ff. 1b, col. 2-5b, col. 2; book ii., Registrum nebo Zprawidlo tiech wiewzi o nichž se w druhých knie- hach rozmlwá, ff. 5b, col. 2-6b, col. 2; text, book i., † Frantisska [sic] Petrarchy Poety a welmi znamenitého a dospieleho muže w wymluwnosti knihy prwnje | o leekarstwijeh proti sstiestij nebo proti sstiatnym wiewcem sstiatnie se po czijnagij, ff. 6b, col. 2-123b, col. 2, ending Francyska Petrarchy Poety a Dospieleho a Znameniteho muže w wymluwnosti: Knihy Pr- wnje w nichž se o sstiestij rozmlw- wa: Sstiatnie gsv dokonany; blank leaf; prologue, book ii., † Francyska Petrarchy Poety a welmi znameniteho muže w wymluwnosti: na knihyeh druge w kteryeh se rozmlwá o nesstiestij Ep- istolnaje przedmluwa, ff. 125a, col. 1-131a, col. 1; text, book ii., † Francyska Petrarchy Poety a welmi znameniteho muže w wymluwnosti: Knihyeh druge potiesenje | swého k Azonowi w kteryehž se o nesstiestij rozmlwá: sstastnie se po- czijnagij, ff. 131a, col. 1-256b, col. 2; colophon, f. 256b, col. 2, bottom. It is to be noted that the cited titles of the text of book i., and of the text of book ii., are at the bottoms of the columns, the texts proper commencing at the top of the following columns, that is that of book i. on f. 7a, col. 1 (sig. a), and that of book ii. on f. 131a, col. 2 (sig. A vij). Each book has its proper complement of dialogues (122 and 132); each dialogue is preceded by its title and number, the numbers being printed in full in dialogues 1-11, 13, 15, 16, 19, 20 of book i., and in dialogues 4-1, 6, 9, 13 and 16 of book ii.; otherwise they are expressed in Roman numerals.—The collection possesses two copies of this monument of early Bohemian typography, one slightly defective: the complete one has broad margins and is rubricated throughout, with several illuminated initials and margins; but superior to it is the noble copy belonging to the University Library at Prague; that of the Munich Royal Library is imperfect.—The author of this translation, Rehoř Hruby, was, by his family at least, originally of Gelonije or Gelonije, a town in northeastern Bohemia, from which the Latinization of his name, Gregorius Gelonius, was derived. Nothing is known of his early life, but later he resided at Prague, an active literary worker and a zealous opponent of the Catholic church, until he died in 1516 (or, according to other statements, in 1513 or 1514). Besides the *De remediis* of Petrarch he rendered various Latin works into the Czech tongue, among them Petrarch's *Epistolae sine titulo*, preserved in manuscript (XVII. D. 38) in the Prague University Library, the title of which is contained in that of the preface, *Frantisska Petrarchy Poety a slawneho muže w wymluwnosti na knihyeh Epistol geho bez tytulow przedmluwa*. He also translated the ascribed treatise, *De vera sapientia*, the original of which version is in another manuscript of the same collection (XVII. F. 44). In J. Jaumann's '*Historie Literatury České*' (Prague 1849, p. 74) the title of the version of the *De*

*vera sapientia* is given as follows:—F. Petrarchy Rozmlúwání mezi mudrcem a nedouc- kem o prawě mūdrosť. Jaumann states that it was printed at Prossnitz, Moravia, in octavo, by J. Gütther in 1551, but the public libraries of Bohemia, Moravia and Vienna have been searched in vain for a copy of the work. Hruby seems likewise to have translated, in addition to the *Sine titulo* epistles, other letters of Petrarch. At the end of one of the Prague manuscripts (XVII. F. 44) is a rendering of the letter *Invidiam invidium* addressed to cardinal Annibale di Ceccano, bishop of Tusculum (Fano, vi., 1), and possibly of others, though the title only mentions the name of the cardinal (Frantisska petrarchy mudréc slaweho Epistola k hannybalowi Tuskskula nenskemu Biskupu).—The writings, published and unpublished, of Hruby certainly demand more attention than they have yet received at the hands of Bohemian scholars, who have perhaps been deterred from their study by his unpopular religious creed. To one very slightly acquainted with the Czech they appear to be of no little value linguistically, and to deserve editing on that account alone. Dobrowsky, in his '*Geschichte der böhmischen Sprache*' (pp. 359-360), states that Hruby has been styled the liberator of his mother tongue, and sums up his character in the following paragraph:—'*Gregor Hruby, sonst auch Gelonius (von Gelonie) genannt, ein ansehnlicher Bürger zu Prag, wandte seinen Fleiss und seine ganze Musse bis zu seinem Tode, der am 7. März 1514 erfolgte, dazu an, seinen Landskuten böhmische Übersetzungen ausserlesener Schriften in die Hände zu liefern. Diesen regen Eifer, diese warme Liebe zur Muttersprache, lobte auch Pisecky an ihm, da er ihn den Retter (mstitel, vindex) derselben nannte, dessen Bemühung seit langer Zeit die Verherrlichung und Verbreitung der böhmischen Sprache sey.*' In another place ('*Böhmische Literatur*,' 1779, pp. 145-146) Dobrowsky says of the translation of the *De remediis*:—'*Sie ist wegen des kernichten und reinen Ausdrucks in der böhmischen Sprache schätzbar. Zur Bereicherung eines böhmischen Wörterbuches kann sie als Quelle mit Nutzen gebraucht werden.*' Various Bohemian bibliographers have described the Prague edition of Hruby's version of the *De remediis*, such as J. A. Hanšlik in his '*Geschichte und Beschreibung der Prager Universitätsbibliothek*' (1851) and Hanka in the '*Časopis Musea Království Českého*' (1852), but by far the best account of it is the essay devoted to it by J. J. Hanuš (Hanůš), formerly director of the Prague University Library, in the periodical just cited (*Časopis Musea Českého*, for 1862, pp. 161-174, under the title of a contribution to Czech literature (*Příspěvek k literatuře české*). It treats the work critically, bibliographically and linguistically, cites some specimens of the dialogues, and gives details of Hruby's life.

## 2. Dutch.

50. (1606). Troost-spieghel in Gheluck ende Ongheluck: Des wijthberoemden hooch-Gheleerden ende treffelijcken Poëten endo Orateuren Francisci Petrarcha Troost-boecken, van Raedt, Daet, ende Baet, in Gheluck ende Ongheluck, Namelijck, hoe

hem een yegelijck verstandich mensch zal houden, in zijnen voorspoet niet overheffen, insghelijcx in on-gheluck, teghenspoet, angst ende nootd zal weten te troosten. Allen eerlievenden Regiments Persoonen, Huysvaderen, ende eenen yeghelijken van wat staet zy moghen zijn, tot Nut ende Troost, nyt de Hoochduytsche en Latijnsche spraecke overgeset ende door den druck aen- den dach ghebrocht. UAmsterdam. Gheдруckt voor Jan Willemsz. [sic] int Kantoer-boeck, woo- nende inden Isel, Anno 1606.

8<sup>o</sup>. ff. [4, 1-276]; sig. A-Mm, of which A is in 4, while the final signature (Mm) lacks a leaf, probably blank, at the end; Gothic, except the prologues, the poetical chapters, mottoes, the indexes, the words, Francisci Petrarche and Anno of the title-page, and isolated words and phrases elsewhere; double columns; page-lines, 46; size of printed page 9.3 by 17 centimeters, of leaf 11.3 by 18.2, of title-page 11 by 16.2, and of title-page vignette 8 by 7.5; the vignette represents the wheel of fortune with four attached figures, of which the uppermost is a king—a design not uncommon in early modern art, but which was first executed with consummate skill by Hans Burgkmair in his *De remediiis tituli-papae* (no. 69); the numeration of folios is very defective, running as follows: 4 unnumbered, 1-15, 15, 17-23, 22, 23-11, 11, 13, 13, 15-62, 64, 64, 64, 66-88, 92, 92, 91, 92-113, 113, 115-119, 119, 121-126, 138, 138, 128-113, 113, 145-119, 116, 151-179, 179-181, 176, 183-185, 187, 187, 189-193, 119, 195-213, 217-261, 165, 266-268, 1 unnumbered, 131, 1 unnumbered= 276; the running-titles are in large Gothic; Dat eerste Boeck des Troost-spieghels, Van Raedt in goet gheluck, and Dat tweede Boeck des Troost-spieghels, Van Raedt in teghenspoet; not interquent are marginal arguments, or indications of the subject-matter, placed on the inner and outer margins; prefixed to the dialogues, which are titled and numbered as usual (as, Van overvloedeheyt, menichte ende veel-heydt van Boecken. Het 11. Capittel.)

are the Latin compacts of Pinitian, followed by Dutch versions of his German ditties; the type is fairly clear and handsome, the paper thin but generally firm. CONTENTS: Title folio, reverse blank; Sonnet. Op den ghemoed-dienstighen ende nutten Troost-spieghel Francisci Petrarchi [sic] des ghelooft-weerdighen Poets, en vermaerden Orateurs, ff. [2 a; Klinck-ghedicht tot den Loser, f. [2 b; Atomste en leven Francisci Petrarche nyt zijn eyghen schriften ende andere ghehoghen, f. [3 a; prologue, book i, Voorreden, op het eerste boeck Francisci Petrarche, vant goede Gheluck, gheschreven aenden Heeren Azonen Estensem, Hertoge tot Ferrara, ff. [3 b-] 11 b; Fortyna Exrups, f. [1 b; b. et, book i, Dat eerste Boeck des Troost-spieghels Francisci Petrarche, des hooch-beroenen Poeten ende Orateurs, van Baet ende Raedt des goeden ghe- luckx, ff. 10-138<sup>o</sup>. 133 b, ending Eynde des

eersten Boecks Francisci Petrarche van Raedt in goet gheluck; substitute of book ii, Dat tweede Boeck des Troost-spieghels Francisci Petrarche, des hooch-beroenen Poeten ende Orateurs, van baet ende Raedt,

hulpe ende troost in tegenspoedigen zaken, f. 128 a [= 134 a]; poem headed Heraclitus, f. 128 a [= 134 a]; prologue, book ii, Voorrede op het tweede Boeck des Heeren Francisci Petrarche, ff. 128 a [= 134 a]-132 b [= 138 b]; text, book ii, Vanden nut ende het voor-deel eens mismaecten ende qualijk ghesatsoe-neerden Richaens, ff. 133 a [= 139 a]-268 b [= 273 b], ending Eynde des tweeden ende lesten Boeckx [sic] Francisci Petrarche van baet raet in teghenspoet ende ongheluck; table of dialogues, Inhovt der Capit- telen des eersten boeckx, ff. [1 a]-[2 a; Inhovt des tweeden boeckx, ff. [2 b]-[3 b], ending Eynde des tweeden Tafels.—The sonnet on the De remediiis, at the opening of the volume, reads as follows:—

Den Mensch als wandelgast in dit becommert velt

(Om soecken eeuwich rust) wort veel gesmeect bedrogen

Van kithigh schijn-gheluck, en boven zijn vermoghen

Schier aenghevochten hier vol onghevals ghequelt.

Des hem tot raedt en troost, wort dienstich voorgesteld.

Een spieghel daer hy ziet den rechten wech voor ooghen,

Hoe hy d' onweghen crom te mijden hem sal pooghen,

Daer toe vint hy ghenoech voorbeelden hier ghemeelt,

Door een ghelert Toscan die lieflijk wel ghesonghen,

Heeft Laura, dat sijn Hooft met Louwer was onwroegen

Op d' Hooft-clij binnen Room, als edel dichter soet.

Hy die behoont heeft d'Italiaensche tonghen,

Vont hem tot alle mensch uyt lief den oock ghedroeghen,

Te gheven recht ghestalt t' verwaent en swack ghemoet.

At the end of this sonnet, as a signature, is the motto, Een is noodich.—The Klinck-ghedicht, which fills the following page, is in the form of a double sonnet (28 lines), and is signed with the motto, Ryck in vrede vry van twist. Its first two quatrains read:—

Petrarchus de Poet en Orateur vermaect,

En is hier gheen Poet, noch Orateur alleene,

Maer een vertrooster zoet, een Leeraer oock met eene:

Want hy in dit zijn Boeck zeer wijselijck verclaert:

Hoe een mensch zijn ghemoet, zal houden in welvaert,

In voorspoet, in rijkdom, by elck een int ghemeene,

Hoe dat in teghenspoet, oock onbesmet en reene,

Zijn onghen, handen, mondt, en heit moet zijn bewaert.

The biographical sketch of Petrarch, filling a single page, is the same mayre notice which op-



pears in various editions of the *Vigilius German version* of the *De remediiis*, and commences with the same historical misstatement: *Francisci Petrarche is uyt een Dorp An-chisa ghe-naemt, gebooren worden.*—The eight lines of verse, under the title *Fortuna Evripvs*, following the first prologue, are likewise from the German (see no. 67), and open thus:—

Groot-maectich valsch gheluck, wat hebt ghy  
vremde euren.

—As has been stated, the *Pinitian German chapter mottoes* are here rendered into Dutch, and preceded, in the case of each dialogue, by the *Pinitian Latin couplets* untranslated. The Dutch version, occurring before the first dialogue of book i., is

Ghy jonghe domme jeucht, en maect u niet  
te bly.

Te dencken aen den doot, en set niet heel  
op zy.

De selve staet niet stil, jonck oudt t'ghelt  
haer ghelijcke,

Siet dat se in u fleur, met u niet heen en  
strijcke.

—In most of the German editions, before the second book, are some full-page woodcuts by *Burgkmair*, under which are verses accompanied by a quotation from *Heracitus*, *Omnia secundum litem fiunt*; the theme of these verses is here treated at greater length, and under the same citation; the 16 lines introduce the text of book ii.; they begin:—

Alles wat hier op aarden,, oyt leven heeft  
ontfaen,  
Hoe groot het is van waerden,, dat moet ge-  
heel vergaen.

The following *verbatim passages*, from the opening of dialogue 14, book i., may serve as an example of the character of the version:—

Vreucht.

Iek verblyde my dat ick soo eene koste-  
lijke Librarije hebbe, met alderley vande  
beste ende uygeleesene Boecken, die men oyt  
heeft kunnen verkrijghen.

Vernuft.

Hier komt ghy my effen iust van pas,  
want hier hem ee groote dwaes hept begeeft,  
sommighe meenen men soude daerom te meer  
van huu houden, datse veel Boecken hebben.  
Sommighe settense in haer slaep-camer heel  
fraey na den anderen, soudense daer voor in  
haren herten setten, daer stondense reelt  
wel, ghebruycken de Boecken ghelijck de  
voorschreven Narren het eerden vate-werk,  
gheschilderde taefereelen, gehouwen Beelden  
ende het andere, daer van gheseydt is, dat  
sy die aen gapen als een Kalf een Poort, hebt  
ghy gheene andere vermakinghe in den Boe-  
cken als dese, so ist maer eenen last ende  
verhinderighe des goeden gemoets, t' moet  
arbeyt hebbe gints en weer te lesen, dragen,  
setten, oock sal u memory bezwaert worde,  
Boecken hebben wel eer eenen tot goeden  
kunsten gebracht, hebben ooc daer en teghen  
wel eenen dul ghemaect. Als eenen meer  
studeren wil dan hy ophieven kan, soo ghe-  
vet sulcken toon.

—The volume contains no indication of the name or residence of the translator; that he was not a scholar of the highest note or ability may be inferred from such a form as *Petrarchus*, and from his treatment of certain Latin words; and despite the statement on the title-page it seems pretty certain that he followed closely the German version of *Vigilius*, without much reference to the Latin text.—The present copy of the Dutch version of the *De remediiis* is, so far as is known, unique. Searches made in the more important public libraries of Holland, Belgium and Germany have failed to lead to the discovery of a second; nor is the book mentioned in any Dutch bibliographical work. So complete a disappearance of a whole edition of a volume of its size, issued as late as the seventeenth century, is assuredly extraordinary, and can hardly be accounted for except by the surmise that the edition was largely destroyed by some casualty before its publication. Equally notable is the fact that the name of *Jan Willemszoon* occurs in none of the lists of Amsterdam publishers. The expression *Ghedruckt voor* on the title-page seems to imply that he was not the printer, but the bookseller or publisher.—Perhaps it may be proper to add that the copy was acquired for the collection, at an insignificant price, from a South-German bookseller.

### 3. English.

51. (1579). *Phisicke* | against For-tune,  
aswell pro-sperous, as aduerso, con-teyned  
in two | Bookes. | Whereby men are instruct-  
ed, with lyke in-differencie to remedie theyr  
affections, aswell in | tyme of the bryght  
shyning sunne of prosperitie, | as also of the  
foule lowryng stormes of aduer-sitie. Expe-  
dient for all men, but most ne-cessary for  
such as be subiect to any | notable insult of  
eyther extre-mitie. Written in Latine | by  
Frauncis Petrarch, a | most famous Po-et,  
and Ora-tour. | And now first Englished by |  
Thomas Twyne. | At London, printed by  
Richard | watkyns. An. Dom. | 1579. At  
end, Imprinted at London in Paules | Church-  
yarde, by Rychard VVatkins. | 1579.

8°. ff. [8], 1-312, [3]; Sig. 1, A-u, aa-zz,  
Aaa-Bbb; Gothic (except running-titles, dia-  
logue-titles, and various words and phrases);  
page-lines. 37 (excluding running-title and  
catchword); Florentine initials; paginal catch-  
words; the title-page surrounded by a renaiss-  
sance border, having the English arms at the  
top, the figure of a pelican below, a cherub hold-  
ing the letter E in the lower left-hand corner,  
and in the lower right-hand corner what is ap-  
parently a coat of arms, being a bird on a bush  
and, above, the motto *Vygge* (?); folios 39, 40,  
88, 130, 136, 207, 217, 221, 231, 260, 293  
and 317 are numbered by error, respectively,  
11, 42, 89, 129, 131, 195, 207, 225, 232, 250, 291  
and 318; the running-titles are *Phisicke* for  
Fortune. | The fyrst Booke, and *Phisicke*  
agaynst Fortune. | The seconde Booke, and  
for the two prologues *The Epistle* of *Francis*  
*Petrarch* Into the fyrst Booke, and *The Epi-*  
*stolare* Prolace of *Frauncis Petrarche*, in

large Italic Latin letter; the copy was bound by Bedford. CONTENTS:—Title-folio, reverse blank; dedicatory preface, To the right woorthypful Maister Richard Bertie Esquier. &c. qui- etnesso of Conscience, health of Body, continuance of Lyfe, with encrease of worldly VVoorshyp, f. [2]ab; prologue, book i., The Epistolare Preface of Frauncis Petrarch, a most famous Poet and Oratour, written vnto Azo, concerning the Physicke and remedies of both Fortunes, aswell aduerse, as prosperous, ff. [3]a-[8]a, reverse blank; text, book i., Physick for Fortune, ff. 1-152a (reverse blank), ending Deo gratie. Thus endeth the fyrst Booke.; prologue, book ii., The Epistolare Preface of Frauncis Petrarche, a most famous Poet and Oratour, into the second booke of his woorkes of Physicke against Fortune, wherein he disputeth of Aduer- sitie, ff. 153a-162a; text, book ii., Of deformitie of the bodie, The first Dialogue. Sorowe and Reason, ff. 162b-342b, ending FINIS.; colophon, f. 342b; table of dialogues, A Table of the matters, ff. [1]a-[3]b, ending FINIS.—The English translation of the De remediis, of which this is the sole edition, compares most favorably with the versions in other tongues. The rendering is correct, and the style vigorous and terse; the typography is every way excellent. The translator, Thomas Tryne, physician, naturalist and poet, was educated at Corpus Christi college, Oxford, and wrote, compiled, or translated a considerable number of works, among them, The Garland of goodlie Flowers, commonly called Twines Praiers (London 1574), which passed through many editions, and The Schoolemaster, or Teacher of Table Philosophie (London 1583). He died at Lewes, Sussex, in 1613. Of Bertie, to whom the version is dedicated, Tryne says that he was married to a duchess, had a daughter who was a countess, and a son who was a lord apparent. He was probably connected with the earls of Lindsey.

52. (1791). Petrarch's view of human life. By Mrs. Dobson. |—| Go, little book! to the friends of humanity, and to the lovers of Petrarch, and let their honourable and united suffrage spread the fame of his exalted knowledge, and impress the virtues of his benevolent heart. | London: printed for John Stockdale, Piccadilly. M DCC XCI.

8°. ff. [3], pp. viii-xiii, 16-359, ff. [4]. CONTENTS:—Bastard title, reverse blank; title-folio, reverse blank; dedication, To Andrew Stuart, Esq., f. [3]ab; preface, pp. [vii]-x; Petrarch's preface to his noble friend Azon [sic] de Correge, pp. [xi]-xiii; text, pp. [15]-359; index, ff. [1]a-[1]a. Mrs. Susannah Dobson, who gave this abridgment to the world, published in 1775 a feebly executed abridged rendering of De Sade's 'Mémoires pour la vie de Pétrarque'; and her work, marred as it was by innumerable inaccuracies, was printed in upwards of a dozen editions. The so-called translation here cited, is really a selection of passages taken from Tryne's English version of the De remediis (no. 51), without any comparison with the original text, and with scarcely more alteration than was necessary to connect them together. The statement on the title page

that Mrs. Dobson translated the work from the Latin is, therefore, wholly incorrect.

53. (1797). Petrarch's | view | of | human life. |—| Translated from the Latin, | by Mrs. Dobson. |—| Go, little Book, to the Friends of Humanity, and to the Lovers of Petrarch, and let their honourable and united Suffrage spread the Fame of his exalted Knowledge, and impress the Virtues of his benevolent Heart! —| A new edition. |—| London: | Printed for the Associated Booksellers, Vernor and Hood; I. Cuthell; J. Walker; Ogilvy and Son; Lackington, Allen, and Co. and J. Nuun. |—| 1797.

8°. ff. [3]; pp. viii-xiii, 16-359, ff. [4], and 2 leaves of book-advertisements. CONTENTS:—Title-folio; dedication, To | Andrew Stuart, Esq., f. [2]ab; preface, pp. [vii]-x; Petrarch's preface to his noble friend | Azon de Correge, pp. [xi]-xiii; text, pp. [15]-359; index, ff. [1]a-[1]a.—The second and final issue of Mrs. Susannah Dobson's extracts from Tryne's version, with no alterations except the suppression of the bastard title, and the change of publishers and date.

#### 4. French.

†54. (1523). Messire Francois Petrarque des remedes De lune et lautre Fortune, prospere et aduerse Nouuel- lement Imprime a Paris. † Il se vend en sa grant salle du Palais au pre- mier pillier en la boutique de Galliot du pre Li- brairo iure de luniuersite. | Cum puillegio At end, † Cy finist le liuro de Francois petrarque Poete florentin des remedes | de lune et laure [sic] fortune, prospere et aduerse Nouuellement translate de | Latin en Francois, et Imprime aParis pour Galliot du pre, Libraire iure de Lluniuersite, [sic] ayant sa bouti- que en la grand salle du Pallais au premier pillier Et fut acheue le .xv. iour de Mars Mil cinq cens vingt | trois auant Pasques.

f.° ff. [6], [i]-clxxviii; the 6 unnumbered folios at the beginning bear the signature a, and with the numbered folios commence the signatures A etc.; Gothic; double columns; page-lines, 52; 11 woodcuts, exclusive of escutcheon, title-page border, and initial letters; title-page in engraved border, bearing at the foot the name of the publisher, GALLIOT DV PRE; the first letter in Messire is a floriated initial; the larger portion of the title-page, between Paris and † Il, is blank. CONTENTS:—Title-page; escutcheon, being a coronetted shield bearing 3 fleur-de-lis on a white field, supported by seraphs, followed by the privilegium, Il est permis par la court de Parlement a Galliot du pre, f. 1b; prologue,

¶ Sensuyt le prologue du premier Li-ure, ff. 2a-3b; *index*, ¶ Sensuyt la table des chapitres, ff. 4a-5b; *dedication*, ¶ A treshault et illustre prince Mon-seigneur Charles duc de Vendos-mois, conte de Marle, f. 6ab; *text of book i.*, ¶ Sensuyt le Premier liure de Francois petracque, f. [2]a, *continued to the prologue of book ii.*, ¶ Cy commence le prologue de maistre Francois Petracque au second liure, f. lxxxi a, *followed by the text, ending f. clxxviii b, with the word ¶ FINIS; colophon, f. clxxviii b, col. 2.*—The dedication contains, f. [6]b, col. 1, the following reference to the translator:—Deneques | ainsi pour tousiours vous faire florir en | la branche de vertu, de cestuy liure vous | fais present Lequel a autresfois este tra-duit de Latin en Francois par Nicole ores me chanoine de la sainte eliapelle de Paris a la requeste du feu Roy Charles le | quint Et depuis peu de temps reconuert | faict corriger et imprimer par moy Gal- liot du prestehable seruiteur a tous vuy bons commandemens.—The translator of this, the first French version of the *De remediis*, Nicolas Oresme (Orême), a native of Normandy, was one of the foremost scholars and writers of his time, and rendered into French the *Ethics* and *Politics* of Aristotle, besides producing various Latin treatises and a number of sermons. His position gave him great influence at the French court. He became in 1355 head of the college of Navarre, then dean of Rouen, in 1360 tutor to the prince, afterwards Charles V., and in 1377 bishop of Lisieux, where he died July 11, 1382. He was thus a contemporary of Petrarch, whom he would pretty surely meet at Paris when the poet was there in 1360-61 as the ambassador of Galeazzo Visconti, while Oresme was tutor to the son of King John. It will be remembered that Petrarch was at that very time engaged in writing the *De remediis*, which Oresme was the first to render into a modern tongue. It was only two or three years after Petrarch's visit to Paris that Oresme was sent on a mission to Urban V. at Avignon, partly to persuade that pontiff not to abandon the French city for Rome. His discourse, on that occasion, was an oration of great boldness, in which he inveighed, with all of Petrarch's fervor, against the corruptions of the Papal court. It was long afterwards (1604), like some of Petrarch's own writings, printed as a Reformation tract by the adherents of Luther. It was in consequence of this oration that Petrarch wrote his letter *In exitu Israel* (Sen., i., 1) to Urban. He alludes to Oresme, without mentioning his name, as a man of great eloquence and learning, and praises the style of the harangue, but, of course, bitterly assails that portion which depreciates Italy and exalts France as the proper residence for the popes. Petrarch's references to Oresme, however, are, on the whole, of a character to strengthen the belief that they were personally acquainted.—The copy of this translation here described belongs to the National Library at Paris.

55. (1534). M<sup>essire</sup> Fr<sup>ancois</sup> petracque des | remedes De lune = | lautre fortune: pro-|spere = aduerse: nou uellemēt Imprime a Paris. | — ¶ On le vend a Paris par Pierre Gaounduoal a lenseigne de leueu de Bretagne At end, ¶ Cy finist le liure de Francois pe- traque Poeto florentin des re-|medes de lune

et lautre for- tune, prospere = aduerse Nouuellemēt trasla te de latin en fr<sup>ancois</sup> — Impri- me a Pa ris. M.Dxxxiiii.

f. in 6s. ff. [7], ii. clxxviii; sig. a, A-x, AA-II; Gothic; double columns; page-liners, 52 (exclusive of running-title and signature); Flor-entine initials (varying in size, mostly of hand- some designs); title-page in an elaborate border, enclosing scenes connected with the affections, with many mottoes introduced, such as Amor dei omnia vincit, Par tout amovr, Amovr partout, Tout par amovr etc., with an elaborate monogram of Denis Janot at the top, and his name again in full Denis Janot above the base of the design; title-page proper in black and red, but the line below the border, ¶ On le vend etc., in black; 11 woodcuts, besides the title-border, one of them full-page, the others varying in size; the running-titles are Francois Petracque. Du remede de Fortune prospere. [aduerse.]; the numeration of the folios is Roman, in Gothic lower case, preceded throughout by the word Fucillet (as Fucillet. xxxvii.); folios 46, 53, 59, 60, 71, 108 and 141 are erroneously numbered, respectively, xlvii, liii, lx, lxi, lxxiii, ex, and cxliii. CONTENTS:—Title-folio, reverse blank; prologue, book i., ¶ Sensuyt le prologue du | premier Liure de Francois | petracque. Lequel traicte du re- mede de fortune prospere., ff. [2]a-[4]a, ending Fin du Prologue du premier li-ure de Fran- cois petracque | Lequel traicte des re- medes de fortu- ne prospere.; table of dialogues, ¶ Sensuyt la table des chapi- tres du premier liure de Fran- cois petracque Poeto Florentin, ff. [4]a-[5]b, ending ¶ Fin de la Table du se- cond et | dernier liure de Fr<sup>ancois</sup> pe- traque Lequel traicte | des remedes de for- tune ad- uerse.; dedicatory epistle of the printer, ¶ A treshaute = illustre prince Mon-seigneur Charles duc de Vendos-mois, conte de Marle, conuersan et de Soissons, Viconte de Meaulx, | Gouverneur = Lieutenant general pour le roy es pays de Picardie., f. [6]ab, ending Finis.; text, book i., ¶ Sensuyt le premier liure de Francois petracque Poeto florentin, des Re- medes de Fortune prospere. Translate de La- tin en francois. (followed by a large woodcut, below which is the title of the first dialogue), ff. [2]a-lxxv b, ending ¶ Cy fine le premier liure qui | parle de la prosperite de fortune.; prologue, book ii., ¶ Cy commence le prologue de maistre Francois petracque au | second li- vre de lune = de lautre fortune qui traicte des ad- uersitez, que on se reputa auoir en ce monde, | ainsi comme fait le premier | des prosperitez. (followed by a woodcut representing Petrarch at his desk, below which the prologue begins), ff. lxxi a-clxxviii b, ending ¶ Finis; colophon, f. clxxviii b, col. 2.—The first pro- logue has the running-title, Le prologue de fac- teur., the printer's dedication has Prologue as has the prologue to the second book.—This is the second edition of Oresme's version, a reprint of the first, except that the name of the printer is omitted from the dedicatory epistle, and the title- page differs in design and arrangement. It was printed by Denys Janot.—The copy is bound by Masson-Dehonelle, the design copied from a binding in the destroyed Petrarch collection of Marsand, formerly in the library of the Louvre.—Brunet (iv., 567) says that other editions of the Oresme translation were issued, but gives no dates.

56. (1650). Le sage | resolv | contre la fortune | A Paris | chez | Cardin Besongne | Au Palais | — | Avec priuilege | 1650.

12°. ff. [4], pp. 1-68, 1-259, 1-27, 1-243; engraved title-page—pedestal, bearing the title cited, and supporting a bust (Petrarch?), on the base of which is the inscription, Petrarche | Posuit | Virtus, to which a female figure is pointing. CONTENTS:—Engraved title-page, reverse blank; Preface, contenant le dessein de l'aythevr, et la vie dy Petrarque., pp. 1-7; lettre dy Petrarque à toute la Posterité., pp. 8-30; continuation of the life, pp. 30-62; privilege du roy., pp. 63-64; table, pp. 65-68; prologue, book i., Le sage resolv | contre la prosperité, Livre I. — Discours du Petrarque sur ses Entretiens Moraux, Dediez à son ami Dom Azone Corregio, Prince de Parme., pp. 1-19; text, book i., pp. 20-259; prologue, book ii., Avant-propos dy Petrarque svr le second livre de ses entretiens moraux., pp. 1-27; text, book ii., pp. 1-243, ending FIN. —The copy is perhaps defective, since it has no printed title-page, only the meagre engraved one.—According to both Brunet and the Hoefer 'Biographie générale' (sub Grenailles) this should be the first edition of the *De remediis*, the second portion, as they state, having appeared in 1660. But the partial incorrectness of this statement is shown by the assertion in the privilege du roy (dated September 21, 1649) that Cardin. Besongne a cy-deuant fait imprimer this same work, which he depuis fait reuoir & corriger de plusieurs fautes qui s'estoient glissées aux premieres impressions. The fact that this is not styled volume first, or part first, on the engraved title-page, and that the word Fin occurs at the end, indicates that the edition was composed solely of this volume, and that the remainder of the version had not yet been published. But it is difficult, without further research in the French libraries, to give a date to the first edition of the version, or of its first part. Ferrazzi (p. 232) assigns to one edition the date 1644, and that may possibly apply to the earliest issue. All that can be said is that the first volume of Grenailles's version, comprising a portion of each of the two books, appeared at least twice—a fair deduction from the words premieres impressions in the privilege—before 1650, and that the final volume was printed later, perhaps as late as 1660.—François Grenailles, sieur de Chatomière (b. Uzerehe, Bas Limousin, 1616, died 1680) was the author of this version. He was historiographer to Richelieu's inveterate enemy, Gaston, duke of Orleans, and published many now forgotten works. The Michaud 'Biographie universelle' says:—'Dans la préface de sa traduction du Sage résolu de Pétrarque (1660), Grenailles dit qu'on l'avait accusé de crime d'Etat et qu'il avait couru le risque de porter sa tête sur l'échafaud.' It thus characterizes the version:—'L'un des moins mauvais ouvrages de Grenailles est la traduction du livre de Pétrarque, *De remediis utriusque fortune*. Elle eut dans le temps assez de succès.' (then comes the statement made by Brunet and in Hoefer) 'il en publia le premier volume en 1650; mais le second ne parut qu'en 1660, chose très singulière dans un écrivain qui, pour la fécondité, aurait pu défiger Scudéry. La première édition est intitulée *Le sage résolu contre la fortune*; mais dans la réimpression, Paris

1678, il changea ce titre en celui d'Entretiens de Pétrarque.'—The work of Grenailles has some of the characteristics of a paraphrase. He discards the dialogue form, and arranges the matter in chapters, divided into numbered paragraphs; he sometimes compresses the substance of two dialogues into one chapter; he makes no pretence of preserving Petrarch's order of subjects; and he occasionally inserts matter of his own. In his introduction he explains elaborately the plan he has pursued, and twice announces his intention of rendering all the works of Petrarch into French. He alludes to the Oresme version as barbarous and obscure. Besides inserting in his introduction a version of the Epistola ad posterum, he also translates from a Berne edition of the *De remediis* the eulogies of Boccaccio, Paulus Jovius and Vives.

57. (1660-61). Le sage | resolu | contro l'vne et l'autre | fortune, | Par François Petrarque. | Première partie. | Edition Nouvelle. — | A Brvxelle, | Chez François Foppens, Imprimeur | & Libraire, au S. Esprit. | — | M. DC. LX. | Avec Privilege du Roy.

Le sage resolu, | contre la fortvne, | et contre la mort. | Par François Petrarque, Florentin. | II. Partie. — | A Bruxelles, | Chez François Foppens, | Libraire & Imprimeur. — | M. DC. LXI.

2 vols. 12°. Vol. i., ff. [30], pp. 1-514; ii., ff. [4], pp. 1-616. Each volume has also an engraved title-page, being of the design of that which originally appeared in the Amsterdam 1649 edition of the Latin text (see no. 26), the vignette representing a sage binding a youthful figure to the wheel of fortune, the background exhibiting a landscape through an arch, the title inscription reading:—Lo Sage Resolv | contre la Bonne et Mauvaise Fortvne, Par François Petrarque Florentin | Nouvellement mis en François | I. [II.] Partie. [□] Sapiens Supra Fortunam. — A Bruxelles, Chez François Foppens, Imprimeur | et Libraire. — Avec Privilege du Roy. 1660.—The first volume should properly have 516 pages, the last two containing the dialogue tables of book ii. CONTENTS:—Vol. i., Engraved title-page, reverse blank; title-folio, reverse blank; Preface, contenant le dessein de l'aythevr, et la vie | de Petrarque. (including the Lettre de Petrarque | a toute la Posterité), ff. 3a-39a, reverse blank; prologue; book i., pp. 1-15; text, book i., pp. 15-250; prologue, book ii., pp. 251-271; text, book ii., pp. 271-514 (516); col. ii., Engraved title-page, reverse blank; title-folio, reverse blank; advertisement, ff. 3a-1b; text, Seconde partie du sage resolu | contre la fortvne. | Livre I. | Contre la prosperité, pp. 1-276; Seconde partie du sage resolu | contre la fortune. | Livre II. | Contre l'adversité, pp. 277-520; Le sage resolu | contre la mort. | Livre troisième. | Conclusion des Entretiens Moraux de Petrarque., pp. 521-611; table, pp. 612-616.—The introductory matter to vol. i., omitting the privilege du roy, is identical with that of the preceding title (1650); the text likewise is the same as far as the end of chapter (entretien) xix. of book i.; but 7 new chapters are added to book i., and 10 to book ii., making in all 37 in the former, and 40 in the

latter. On the other hand vol. ii. consists wholly of fresh matter taken from the previously untranslating portions of the *De remediis*. The translator has arranged it in three books, the first from book i. of the original, the second and third from book ii. The number of chapters in these is 49, 42 and 11 respectively. The third book (contre la mort) comprises the final (147-152) dialogues of the original. The advertisement prefixed to vol. ii. is not dated, and in no other way enables us to decide the question as to the time of the first appearance of the final installment of the Grenailles version. This may be the original edition of vol. ii., although it is printed at Brussels rather than at Paris; favorable to this view is the 'privilege' which follows the advertisement and is dated August 26, 1660, granting the right of publication for six years to François Foppens. The advertisement begins as follows:—Ce n'est pas un Ouvrage de Cour, mais un fruit de prison d'Estat que je vous offre, Lecteur. La Bastille & la Tour de Montgomery Pont conuen, & le Palais le voit naistre. This signifies possibly that the imprisonment of Grenailles had intervened between the publication of the first installment and that of the second. It is to be noted that in this edition the engraved title-pages both bear the date of 1660.

58. (1662). Le sage resolv contre la fortune, ov le Petrarque, Mis en François par M<sup>r</sup> De Grenaille, Ecuier, sieur de Châteaunières. Cinquième Edition. Revenü & corrigée par l'Antheur. — Imprimé à Roven, Aux Dépens de Cardin Besongne; Marehand Libraire à Paris, au Palais, en la Gallerie des Prisonniers, aux Roses vermeilles. — M. DC. LXII. Avec privilege du roy.

Le sage resolv contre la fortune et contre la mort, ov le Petrarque, Mis en François par M<sup>r</sup> De Grénaille, Ecuier, sieur de Châteaunières. Seconde & Dernière Partie. — Imprimé à Roven, Aux Dépens de Cardin Besongne, Marehand Libraire à Paris, au Palais, en la Gallerie des Prisonniers, aux Roses vermeilles. — M. DC. LXII. Avec privilege du roy.

2 vols. 12°. Vol. i., ff. [2], pp. 5-60, 1-527; ii., ff. [6], pp. 1-625, ff. [9]; engraved frontispieces (title-pages), that facing the title-page of vol. i. being the same as in the edition of 1650 (no. 56), having on the pedestal the same inscription and date, while that facing the printed title-page of vol. ii. represents a male and a female figure conversing under an arch, in the background a temple and various figures, and at the top of the arch two cherubs holding a scroll with this inscription:—Le sage resolv contre la fortune et contre la mort and at the bottom of the whole plate: I. e. innet Tome 2<sup>e</sup>. Ioan. Ricart sc. A Paris. Chez Cardin Besongne au Palais. Avec Priuilege. 1040. [sic] CONTENTS:—Vol. i., Frontispiece; title-fo, reverse blank; préface, pp. 5-35; table, pp. 56-59; Extrait du Privilege du Roy, p. 60; text, book i., pp. 1-258; book ii., pp. 259-527, terminating with Fin de la première Partie; vol. ii., Frontispiece; title-fo, reverse blank; Avertis-

sement., f. [3]ab; table, ff. [1]a-[6]a; Extrait du Privilege, registration, imprint, f. [6]b; text, pp. 1-625, ending Fin des Entretiens Moraux du Petrarque., reverse blank; table, ff. [1]-[9]a, followed by a final note, Si l'Adversité contient plus de Dialogues que la Prosperité, c'est que dans la vie il y a plus de suiets qui nous choquent... The privilege in vol. i. is dated 1653-55, and below the privilege is this statement:—Achevé d'imprimer en deux petits Volumes le dernier Iuin 1655. A Roven, par Lavrens Mavrry. A similar imprint occurs below the privilege in vol. ii.:—Achevé d'imprimer à Roëen, par Laurens Maury, en deux petits Volumes, pour la premier fois depuis les presentes Lettres, le dernier Novembre 1662. This indicates an issue bearing the date of 1655. In this edition, as in those previously cited, the preface to vol. i., is in Italian, while the inserted versions of the Epistola ad posterum and the eulogies are in Roman. The only change in the text is that the later chapters in vol. i. are arranged in a somewhat different order.—The date (1040), if it be a date, on the frontispiece of vol. ii., seems inexplicable.

59. (1673). Entretiens de Petrarque sur la bonne et mauvaise fortune, On l'Art de vivre heureux, Traduction Nouvelle. Tome premier. [second.] — A Paris, Chez Avgvstin Besoigne, dans la grande Salle du Palais, devant la Cour des Aydes, à la Verité. — M. DC. LXXIII. Avec Privilege du Roy.

2 vols. 12°. Vol. i., ff. [1], pp. 1-491; ii., ff. [4], pp. 1-626. CONTENTS:—Title-fo, reverse blank; avertissement, f. [2]ab; table, ff. [3]a-[4]b; text, Entretiens de Petrarque., pp. 1-491; ii., title-fo, reverse blank; table, ff. [2]a-[4]b; text, Entretiens de Petrarque. Seconde partie, pp. 1-625; Extrait du Privilege du Roy, p. 626. The privilege is dated April 14, 1667, and there must, consequently, be an edition of that date. Below the privilege is the imprint date:—Achevé d'imprimer le quinziesme Novembre 1672.—This edition has important omissions, namely the whole of the preface to vol. i., including the life of Petrarch, and both of Petrarch's prologues, while the advertisement belonging to vol. ii. is removed to vol. i. The chapters are no longer numbered and the division into books is abandoned; the order of the chapters, in the latter half of vol. i., is the same as in the edition of 1662. There are no engraved title-pages or frontispieces.

60. (1673). Le sage resolv contre la fortune, ov le Petrarque, Mis en François par M<sup>r</sup> De Grenaille, Ecuier, sieur de Châteaunières. Dernière Edition. Revenü & corrigé par l'Antheur. — A Lyon, Chez Iean Baptiste De Ville, rue Merciere, à la Science. — M. DC. LXXIII. Avec permission.

Le sage resolv contre la fortune et contre la mort, ov le Petrarque, Mis en François par M<sup>r</sup> De Grenaille, Ecuier, sieur de Châteaunières. Seconde & dernière Par-

tie. — A Lyon, | Chez Iean Baptiste De Vil-  
le, rue Merciere, a la Science. — M. DC.  
LXXIII. | Avec permission.

2 vols. 12°. Vol. i., ff. [31], pp. 1-516, f. [1]; ii., ff. [5], pp. 1-616, f. [1]. Each volume opens with an engraved title-page, but having neither date nor place, and ending with the motto beneath the vignette, *Sapiens Supra Fortunam*; otherwise they are reproductions of those in the Brussels edition of 1660-61 (no. 57), with *nouvellement* in the inscriptional title instead of 'nouvellement.' CONTENTS:—Vol. i., *Bastard title*, reverse blank; engraved title, reverse blank; title-folio, reverse blank; preface, ff. [5a]-[31a], reverse blank; prologue, book i., pp. 1-15; text, book ii., pp. 15-250; prologue, book ii., pp. 251-271; text, book ii., pp. 271-512; table, pp. 513-516; permission, f. [1a], reverse blank; ii., *Bastard title*, reverse blank; engraved title, reverse blank; title-folio, reverse blank; Advertissement, ff. [1a]-[5b]; text, book i., pp. 1-276; book ii., pp. 277-520; book iii., pp. 521-611; table, pp. 612-616; permission, f. [1a], reverse blank.—This edition is much superior to that of Paris of the same date (no. 58), having all the matter of the earlier issues, and the same arrangement.—There were evidently several other issues of the *Grenailles* (or *Grenaille*) version; cited, besides that of 1644, above alluded to, are one of Paris 1667, another at the same place in 1678, and a second Brussels edition of 1678 (*Foppens*)—a copy of the last-named existing in the Munich University Library.

61. (1763). Les | colloques | choisis | d'Érasme, | traduits en français: | Le Texte vis-à-vis de la Traduction; | avec | Le Précis de la Vie d'Érasme, & trois Dialogues moraux tirés de Pétrarque & de Mathurin Cordier. □ A Paris, | Chez Brocas & Humblot, Libraires; | rue Saint-Jacques, au-dessus de la rue des Mathurins, au Chef Saint-Joan. — | M. DCC. LXIII. | Avec Approbation & Privilège du Roi.

12°. ff. [2], pp. [1]-233, f. [1]. CONTENTS:—*Bastard title*, reverse blank; title-folio, reverse blank; Précis | de la | vie d'Érasme, pp. 1-11; Les colloques choisis d'Érasme, pp. [12]-215, having the Latin text en face with the heading (p. 13) *Familiaria | Erasmi | colloquia selecta*; sub-title, *Trois dialogues moraux. | Dont deux de Pétrarque, & | un de Mathurin Cordier, | En Latin & en François*, p. 214; brief biographical notices, *Pétrarque*, Mathurin Cordier, pp. 214-215; Dialogue LXXX, | du 1<sup>er</sup> Livre de Pétrarque, pp. 216-223, the opposite Latin text having the title (p. 217) *Dialogus LXXX | Libri I. Francisci Petrarchæ*; Dialogue LXXXI, pp. 223-225; Dialogue tiré de Mathurin Cordier, pp. 226-233; table, p. [234]; f. [1a]; approbation, f. [1a], reverse blank. The two dialogues from book i. of the *Do remediis*, being those De excellenti preceptore and De patre bono are printed complete. The French version was made for the publication by its editor, the grammarian Philippe Dumas (b. Issoudun 1738, d. 1782). His sketch of Petrarque's life fills only some thirty lines. The Approbation bears the date of December 12, 1764, and Barbier (in the latest edition

of the '*Dictionnaire des ouvrages anonymes*,' 1872-76, no. 2467) cites what is perhaps the earliest issue of the compilation as published, under the same title, at Paris by Blocas (*Barbier's error for Brocas*) in 1762.—The eminent French student of Petrarque, Mr. Victor Delvay (see nos. 62, 63, 64) has in his library an edition of all these dialogues dated 1768 with the following title:—Les colloques | choisis | d'Érasme, | traduits en français, | Le Texte vis-à-vis de la Traduction; | avec | Le Précis de la Vie d'Érasme, & trois | Dialogues moraux tirés de Pétrarque & de | Mathurin Cordier. □ A Lyon, Chez les freres Perisse, rue | Merciere. — | M. DCC. LXVIII. | Avec Approbation & Privilège du Roi. The number of pages and contents are the same as in the edition of 1763. Mr. Delvay says:—*Il y a cent ans, ce livre était en usage dans tous les collèges, et il en a été fait un très grand nombre des éditions.*—Another issue cited by Barbier is of Paris, Nyon jeune, 1817, 18°.—For an edition of the Latin text only of this manual see no. 48.

62. (1883). L'amour des livres (chapitre inédit de Pétrarque) [Paris, A. Quantin, 1883].

4°. pp. [196]-200. Extracted from '*Le Livre, revue du monde littéraire*,' 4<sup>e</sup> année, 6 livraison (10 juin, 1883). The translation is stated, in an introductory note, to be by M. Victor Delvay, 'qui s'est voué à la traduction des autres latines de Pétrarque.' The dialogue here rendered is book i., 43, *De librorum copia*. For the same version printed independently see the following title.

63. (1883). Pétrarque — De l'abondance des livres et de la réputation des écrivains Traduit du latin par Victor Delvay □ Paris Librairie des Bibliophiles Rue Saint-Honoré 338 M DCCC LXXXIII At end, A Paris des presses de D. Jouast Rue Saint-Honoré, 338.

32° in 4s. ff. [3], pp. [5]-44, ff. [3]; title-page in black and red; one of ten copies printed on Japanese paper; bound by Cecchi. CONTENTS:—Cover title; *bastard title*, on reverse note of copies issued; title-folio, reverse blank; text, De l'abondance des livres, pp. [5]-27, reverse blank; De la réputation des livres, pp. [5]-27, reverse blank; De la réputation des écrivains, pp. [29]-44; publisher's book-lists, ff. [4]-[2]; imprint, f. [2b]; cover.—In part a separate reprint of no. 62, to which is added a version of book i., dialogue 41, *De scriptorum fama*.

64. (1883). Pétrarque — Des amours charmantes Traduit du latin par Victor Delvay □ Paris Librairie des Bibliophiles Rue Saint-Honoré, 338 M DCCC LXXXIII At end, A Paris des presses de D. Jouast Rue Saint-Honoré, 338.

32° in 4s. ff. [3], pp. [5]-74, ff. [4]; title-page in black and red; one of the ten copies on Japanese paper; bound by Cecchi. CONTENTS:—Cover-title; *bastard title*, note of copies issued on reverse; title-folio, reverse blank; preface, pp. [5]-6; text, A Azon de Correggio seigneur de Parme — lettre-preface, pp. [7]-42; Des

amours charmantes, pp. [43]-74; publisher's book-list, ff. [1]-[2]; imprint, f. [3]a; cover.—The volume includes new versions of the dedicatory prologue to book i. of the *De remediis*, and of dialogue 69, *De gratis amoribus*, of the same book.—Mr. Victor Derclay is rendering a most important service to Petrarch literature by his admirable translations from the Latin writings, of which several volumes, exquisitely printed at the Jouast press, have already been issued. In time the French public will owe to his pen a third complete version of the *De remediis*, much more correct and agreeable than either of its predecessors.—In Joseph Blanc's 'Bibliographie Italico-Française' (Milan 1886; vol. ii., col. 1247) is cited an anonymous French work, which evidently owes its origin to the *De remediis*:—

Prosperite de jeunesse et comme il en faut user selon Dieu et raison, imitation de Fr. Petrarque en ses dialogues de la bonne Fortune commentez de diverses pensees par F. J. M. R. C. Evreux, Hamilton, 1634. 4°.

The author is said to be a monk, the frère J. Marceau. Inquiries at the public libraries of Evreux and the adjacent Norman cities have, unfortunately, not resulted in the discovery of a copy of the work.

## 5. German.

†65. (1478). Item in der ersten translatze dieses büches von Curiolo [sic] | vnd lucrecia wirt funden ain grosser fröder handel ainer bühlschafft... At end, Geben zu stutgart vñ dem acht zeehenden tage des hornügs Anno dñi Millesimo qua-dringētesimo septuagesimo octauo Indicōe vñdecima.

f.º ff. [250]; Gothic; page-lines, 27-30; outline chapter initials. CONTENTS:—Table of contents, ff. [1]b-[3]a, obverse of first folio blank; dedicatory letter to hn. Jergen von absperg, ff. [3]b-[6]b; text, each section preceded by a special dedicatory introduction, ff. [7]a-[239]b; translator's final epistle, ff. [239]a-[250]b.—This is Hain 16224, who ascribes it to the printer Conrad Fyner of Esslingen. Properly the volume has no colophon, the cited passage, giving date and place, being the final lines of the epistle with which the translator terminates his work. The date is again stated at the close of the general dedicatory preface, written, like the final epistle, at Stuttgart (f. 7a), Geben zu stutgart vñ dem fünften tage des aberellen Anno domini, M. CCCC. lxxviij.—The Petrarch portion of this volume is the first printed version of any part of the *De remediis* in a modern tongue. It comprises the two dialogues 25, *De infamia*, and 18, *De uxoris amissione* of book ii. They are introduced by a dedicatory epistle to fröw Meehiltzen geborner pfaltzgreuñ by rñne, ff. 216b-217b, and occupy the following ff. 218a-224a. The first (dial. 25) begins:—Belestiget bin ich mit argē lūmden. Vernunft. Ich forcht du werest belestiget in diner concientz vn gewissne. Laid. Mit schwere lūmde bin ich gedrucket. The second (dial. 18) opens thus:—Ich hab laider verlorn min ochts wybe. Vernunfte. O. verkezte wyshait vn widerbaren mēschen.—In the dedication to the Petrarch extracts the translator gives the source

from which he takes them:—Fran'iscus petrar-cha hāt genedige fröw ain buch gemacht das genēnet wirt ain buch vñ d' artznie beß glückē vñ sint des zwen taile, and then proceeds to describe the character and purposes of the *De remediis*.—This work, 'Translationen, opens with a version of the story of 'Euriolus and Cressida' by Aeneas Sylvius, followed by a rendering of Boccaccio's 'Guiscardus and Sig-munda,' and translations from Poggio, Lucian and other classical or modern Latin or Italian writers; the epistle at the end relates to orthography and the proper use of titles. The compiler of the Translationen, Niclas von Wyle, born in what is now German Switzerland, in the early part of the fifteenth century, and still living in 1478, was a man of mark, and held various high civic and political positions. It is supposed that just before the middle of the century he sojourned in Italy, and brought back with him over the Alps an ardent enthusiasm for the new spirit of the Renaissance. His book exercised no little influence on the development of his mother-tongue. A second edition of it, with 19 interesting woodcut illustrations, appeared in 1510 from the press of Johann Pryss at Strassburg, under the following title:—Translatzion | oder tütschungē des hochgeachteten Nicolai von wyle: den zyten Statschreiber der Stat Esselingen: etlicher bücher Enee siluij; Pogij florētini: Felieis hemerlin: doc toris. Mit sampt anderen schryfften: deren | xvij. nacheinander vñderschydentlichen mit iren figuren und titeln begriffen sint.—For a third edition see no. 68, and for a modern reprint no. 78.

66. (1516). Eyn Neüwe Getentscht | Büch-leyn, Inhaltende | Grosso Erbermliche Clagen, der | Synlichkeit vñ des Schmerzē |

Vmb	{	Belegerūg	}	vaterlāts.
		Zerstorūg		
		Verbrēnūg		
		Kranckheit des Leibs.		

Vñ dz alles Trostlich Antwort | Der Vernunft. At end, Getrückt zu Oppenheim. Anno, 1516. 1. 6.

4º. ff. [8]; sig. A-B; Gothic; page-lines, 32-33; woodcuts are inserted in the text on four pages; chapter initials. CONTENTS:—Title-page; dedicatory letter, f. [1]b; introductory note, Der Inhalt dis; Buchleins in einer Sum begriffen, f. [2]a; text, first dialogue, ff. [2]a-[1]a; second dialogue, Von Verderbung des Vater-landes, ff. [1]a-[5]a; third dialogue, Von dem Brandt, ff. [5]b-[6]b; fourth dialogue, Von Kranckheit des Leibs, ff. [7]a-[8]a; colophon, f. [8]a, reverse blank.—In the dedication to Dñm Strengen Herren Hansen Lantschadē zu Steinach Ritter, on the part of Jacob köbel, dysser zeit Stadtschreiber zu Oppenheim, it is stated that the translation was made by Doctor Ada Wernher von Themar, professor at the university of Heidelberg; the dedication closes:—Datum Oppenheim Notags noch Laureñ Anno 1516.—The dialogues here rendered are, in their order, 68. *De patriā obsessa*; 69. *De patriā eversa*; 55. *De incendio*, and 3. *De adversā valetudine*—all from book ii. The interlocutors are styled Vernunft and Synlichkeit (or Synlichkeit, as is the more common orthography) or Schmerz.



67. (1532). FRANCISCUS PETRARCHA. Von der Artzney bayder Glück, des guten vnd widerwertigen. Vnd wesz sich ain yeder inn Ge- lück vnd vnglück halten sol. Ausz dem Lateinischen in das Teütsch gezogen. Mit künstlichen figuren durch- ausz, gantz lustig vnd schön gezyret. □ Mit Künigklicher May. Gnad vnd Priuilegio. Gedruckt zu Augspurg durch Heynrich Steyner. M. D. XXXII. *At end*, Gedruckt vnd volendet in der Keyserlichen statt Augspurg, durch Heynrichen Steyner, Am IX. tag Februarij, Im jar M. D. XXXII.

f. in 6s. ff. [12], I-CXLIII, [10], I-CLXXVIII; Gothic; ornaments: Florentine initials; lines 1, 3, 5 and last of title-page in red; in book ii. f. 101 is erroneously numbered CX; 260 wood-engravings (125 in the first part, and 135 in the second, exclusive of those on the title-pages) of which the smaller measure 16 by 16 centimeters, while many are larger, and two are full-page, 22 by 16 centimeters. CONTEXTS:—Part i., Title-*folio*, reverse blank; privilege, (granted by Ferdinand I., dated in the 5th year of his reign as king of Bohemia and Hungary, that is, 1631-2), f. 2a; publisher's preface (written in 1532), Heynrich Steyner Drucker Zu Augspurg, wünscht allen Lesern dises buchs, hayl vnd die genad Gottes etc., ff. 2b-3a; introductory poem by Sebastian Brandt, Vorred Sebastiani Brandt, in das buch des Hochgelehrten Francisci Petrarche, von der hayl-sunnen Arzney.... f. 3b; dedicatory letter by Georgius Spalatinus (dated 1521) Den Hochgelehrten achtparn vnd Ersamen, Herren Sigmund Grymen, der Arzney Doctor, vnd Marxen Wirsung Burgern zu Augspurg, ff. 4a-5a; life of Petrarch, Francisci Petrarche leben, auff das kürzest begryffen., ff. 5b-6a; table of dialogues, Register oder Ordnung in ehgedachts buch Petrarche, Nach den Capiteln vnd zal der Bletter, gesetzt, ff. 6b-7b; prologue, book i., Die Vorred in gestalt eines Send-briefs, des aller berühmtesten Poeten vnd Oratoris Francisci Petrarche, inn das erst buch seines werckes, von dem mittel beder glück, inn wöllichem von dem guten vnd seligen glück wirt di sputiert, Vnd wirt zu geschribē de Mar-grafen Azoni Estensi., ff. 8a-12a, ending with Ende der Vorred.; 12 distiches, signed J. B. Von Marekdorff, under the motto, Dat veniam coruis, vexat censura columbas., f. 12b; text, book i., Das erst Buch Francisci Petrarche, Von der Artzney des Guten Glücks., ff. 1a-CLXXVIIIa; translator's final note, Ain Ende des ersten Buchs, des Wolberümpfē Francisci Petrarche Poe ten vnd furtrefflichen Redners, inn dem vnn dem Holseligen glück, gedispuitert ist. Mit fleisz durch den Erbarn Peter Stahl-ol Burger zu Nürnberg, nachfolger der Poeterey, von dem Latein inn das Teütsch transferirt oder gewendt., f. CLXXVIIIb, reverse blank; Part ii., Title-page, Das Ander Buch Francisci Petrarche—vñ der Artzney des bösen Glücks., f. 1a; 21 distiches, signed J. B. Von Marekdorff, accompanying 2 full-page woodcuts, ff. 1a-2a; prologue, book ii., Vorred Francisci Petrarche, in das Ander Buch, von der Artzney des bösen Glücks., ff. 2b-3a; table of dialogues, Register in das Ander buch., ff. 3b-19a, reverse blank; text,

book ii., Des Hochberümpften vñ glerten Poe ten, auch Redners, Francisci Petrarche, seynes Trostwercks, von Artzney bayderlay Glücks, Das An-der Buch, dysputierend von widerwertigem Ge-lück, facht sälliglichen an., ff. 1a-CLXXVIIIa; translator's final note, Das ander Buch mit Gottes hilf, mit der verteüschung beschlossen, durch Georgium Spalatinum, inn dem Churfürstlichen schloß zu Loebau, inn der Chur vñ land zu Sachsen. Anno dñi tausent fünffhundert vñ xxi., f. CLXXVIIIa; colophon as cited, f. CLXXVIIIa, reverse blank. THE TEXT.—The story of this, the earlier of the two complete German versions of the *De remediis*, may be gleaned, in great part, from the book itself. About 1517 two well-to-do citizens of Augsburg, the physician and apothecary Siegmund Grimm, and the merchant Marx Wirsung, established a press in that city. They then engaged a scholar, Peter Stahel of Nuremberg, to translate the *De remediis*, who died after having rendered little more than the first book, whereupon the continuation of the task was confided to Georg Spalatin (b. Spalt near Nuremberg 1484, d. as superintendent, or bishop, of Altenburg 1555), subsequently one of the reformers, the friend and correspondent of Luther, and a great lover of books, with an especial fondness for good typography. He completed the labor in 1521, and wrote at that date the dedicatory preface, so that the translation (engravings and all) was ready for the press eleven years before its actual publication. Just then (1522) Wirsung, one of the partners, died, and Grimm fell into financial difficulties, and likewise died not long after 1521. Meanwhile a printer, Heinrich Steiner (Stagner), took up his residence (1522) at Augsburg and eventually commenced business as a publisher. Finding the translation of Stahel and Spalatin 'gleichsam vergraben', as he says, he decided to issue it. It does not seem probable that any of the work had been printed by Grimm and Wirsung, but that it had been lying in manuscript, for Steiner also speaks of it as having been laid aside after the demise of the two publishers (mit baiden todt verlegt). It is quite probable that the undertaking originated in the advice of Brandt, and his death in 1521 possibly did something towards delaying the publication of the volume.—The incidents of the life of Spalatin, from his prominent position in the struggle for ecclesiastical reform, are familiar to all students of sixteenth-century history; but of the man who began the version, Peter Stahel, almost nothing is known. He is pretty surely identical with the Peter Stahl, who is cited in J. F. Roth's 'Genamtenbuch' (or 'Verzeichniß der Genannten in Nürnberg'), as a 'Genannter', or patrician occupying a seat in the city council. According to Roth he sat in the council of Nuremberg from 1513 to 1520.—The text of book i., dial. I., opens as follows:—

*Hoffnung.* Ich hab ein plünd alter, mir ist zu leben noch vil Jar. *Vernunft.* Nymwar, Ditz ist die erste der menschen vergebene hoffnung, dyē vil tausent betrogen hat, vñ noch betrogen würdt. *Fried.* vñ *Hoffnung.* Ich hab ain vnzergengt alter. *Vernunft.* Wer wolte das jhenig dem vil manglet, gantz nennen, vñ man nit waiszt, wie vil des sey, das dannocht vberig ist:

The two speakers in book ii. are styled *Schmerz* and *Forcht*. The dialogues (Capiteln) are



numbered. The principal running-titles are Das erst büch, von Artzney des guten Glücks. and Das ander Buch, von Artzney des bösen Glücks. THE ILLUSTRATIONS.—The final woodcut in the volume (f. CLXXVI) bears on a tomb represented in it the date 1520. This indicates that Grimm and Wirsung, when they made the arrangement for the translation, must also have engaged Hans Burgkmair (the elder), and possibly one or two other artists, to execute the illustrations. Steiner says that these were made in accordance with the suggestions ('nach risirlicher angebung') of Brandt and would, therefore, probably be in existence before his decease. Their appositeness to the text shows conclusively that they were made expressly for the *De remediis*, although several of them occur in other works issued by Steiner, such as J. Pauli's 'Schimpf und Ernst,' J. Neuber's translation of Cicero's 'De officiis,' and the translation by Vigilius of Petrarch's 'Libri rerum memorandarum' (Gedenkbuch). The fact that the engravings were designed and executed for the *De remediis* has, singularly enough, not been appreciated by writers on the history of the art of engraving, perhaps because some of them appeared first in other books; but this fact was well understood as late as 1620, when Kieser issued his copperplate reproductions of them (see no. 76). As Steiner published Pauli's 'Schimpf und Ernst' as early as 1526 he must already have been in possession of the Petrarch woodcuts. Very nearly all of these remarkable illustrations, of which a few have been re-engraved in modern times, are generally regarded as the work of Hans Burgkmair (Burgmaier), though none bear his monogram. He was a pupil of Dürer, and one of the best, as well as one of the most prolific engravers of the first half of the sixteenth century.—The engravings, without doubt, aided to increase the popularity of the version. Brandt, whether he really did or not, was quite able to suggest the character of the designs; his admirable knowledge of the art of book-illustration is shown by the editions of his own works, especially of the 'Narrenschiff.'—The initials and ornaments, scattered throughout this edition, are many of them very effective. ILLUSTRATIVE POEMS.—The prefatory verses by Brandt are, in no wise, a translation or paraphrase of the Latin poem which he prefixed to the first (Basle 1496) edition of Petrarch's collected works, commencing

Gloria petrarche tanto est cumulata decore

and which is found again in Brandt's 'Curmiana' (Basle 1498) under the title of *De francisci petrarche laude*, but were expressly written for the place they here occupy. These distiches, which introduce the *De remediis*, are as follows:—

Manch mensch der acht für bösz gelück,  
Das jm zu güt kompt oft vnd dick.  
Dargegen achtet mancher güt,  
Das jm an leib vnd sel weh thut.  
Darumb will ich hie auszuwegen,  
Fall vnd vnfall, schön, trucken, regn.  
Gesundheit, lust, freud, kräckheit, tod  
Jedes fyndt hie Artzney vnd rath.  
Wie man sich halten soll darinn,  
Das man nit after ruw gewynn.  
Sich mit vil vberheb in glück.  
Müg fynden trost in allen dngn,  
Vnd alle fäll zu guttem bringn.  
Damit erfüllt wurd der bescheidt,

Den Sanct Crisostomus vns seydt.  
Das hie in zeit kein mensch auff erdē,  
Müg trawrig noch beleidigt werdē.  
Es thū ihm dan solchs selbst an,  
Wöll gern laid im hertz en han.  
Nu spricht manchs, ja, wie mag dz sein  
Es ist nit müglich bruder mein.  
Dz ich lust, freud, künd von mir legē,  
Leid, trawrigkeit, mich nit bewegē.  
Vil zufell mir anfechtung mern,  
Hör zu Petrarca wirt dichs lern.  
Doch must du mit gedult zu hörn,  
Vnd auch den ruckon drunder körn.  
Thustu dem selben volgen nach,  
So fyndstu ruw in aller sach.

Of J. B. von Markdorf (Marktorff), whose two poetical contributions have something of the air of translations, nothing seems to be known by the literary historians. The 16 distiches under his name, which precede the text of book i., begin

O du groszmächtigs falsches Glück,  
Was vbst solch trotz vntrew vñ tück:.

And his longer production, under the two large and admirable woodcuts which follow the title-page of book ii., commences thus:—

Was Got yeschöpft, yeht sich jm zanc  
Yedes ist gnaigt zusz andern zwanc.

—This edition of the *Stahel-Spalatin* version was the sole one issued. Its diction, as the next translator of the *De remediis* plainly states, soon became obsolete. Between the date of its composition and the time when a new edition was called for (1539) nearly twenty years had elapsed; and in those two decades the translation of the Bible by Luther, the publication of his hymns, the abundant controversial literature of the reformation, and the greatly increased activity of the press in every direction, had transformed the German language.—It is remarkable that no German bibliographical work contains anything like a full account of this edition, which, when we consider the famous names connected with it (Brandt, Spalatin, Burgkmair), the size of the volume, its noble illustrations, and its generally attractive typography, seems certainly one of the most notable productions of its epoch. Some meagre notes on the Burgkmair engravings by Wiechmann-Kadow will be found in R. Neumann's 'Archiv für die zeichnenden Künste' (ii. 1856, pp. 160-162), but their author had never seen this 1532 edition of the *De remediis*, and was even not quite certain of its existence.

68. (1536). Translation. | oder Deitschen-  
ungen, des hochgeachten | Nicolai von Weil,  
den zeiten Statschreiber der | Statt Eszlingen,  
etlicher bücher Eneē Siluij, Pogij Florentini,  
Doctoris Felicis Hemerlin, Mit sampt ande-  
ren schriften, deren achtze- hen nach einan-  
der vnderschydtlichen mit jren fygu- ren vnd  
titlen, in disem büch begriffen sind. j. Eigen-  
schafft der liebe. ij. Trauriger ausgang  
vnorden- licher lieb. iij. Sich vor vnorden-  
licher lieb zu | hüten, vnd ledig zu werden.  
iiij. Tröstung in widerwertigkait. v. Ob die  
gest dem würt, oder der würt den gesten

dancken sol. vj. Ob eim alten mann züm ein ehe lich weyb zunemen. vij. Guter rat, krieg zu fürkommen. viij. Wie man das hausz vñ hauszge sind regieren soll. ix. Von den Reychen betlern. x. Von nutz vnd lernung der schrift. xj. Wie Hieronymus vñ Prag zu Constantz im Concili verprennet ward. xij. Vom glück. xij. Vom guldin esel Luciani. wie einer durch zu einem esel verkert ward. xiiij. Vrsprung des Adels. xv. Tröstung in widwertigkeit ausz Francisco Petrarcha. xvj. Vonden vbertrefflichsten weybern. xvj. Ein zyerliche red vom Concilio. xvij. Orthographia, auf schreybrey fast nutzlich. M. D. XXXVI. *At end*, Gedruckt vnd volendet inn der Kayserlichen Statt Augspurg, durch Hayn rich Stayner Buchtrucker, am xvij. tag Februarij, [sic] des M. D. XXXvj. Jars.

*f.* in 6s. *ff.* [4], I-XXIX, [1]; *sig.* a, A-R, of which R in 4, having the final folio blank; Gothic; ornaments and initials: page-lines, 50 (excluding running-title and signature); 33 woodcuts, of which those on *ff.* XXIVb and LXXXVa are alike. **CONTENTS:**—*Title-folio*, on reverse full-page woodcut, emperor on throne with German arms in upper angles: Register, *f.* [2]ab; dedicatory letter to Jörgen von Absperg, *ff.* [2]b-[4]a; first special dedication, *f.* [4]b; Vorred Nicolai von Weil, der ersten translatz *f.* [5]ab; Vorred Enee Silvij, *ff.* [5]b-[6]a, on reverse title of first translation, Der liebhabende Euriolus, with large woodcut below: text, *ff.* 1a-XXIXb; colophon, *f.* XXIXb.—This is the third (see no. 65) edition of Nicias von Wyle's volume of translations, the first having been issued in 1478 and the second in 1519. The Petrarch portions (De remediis, book ii., dial. 25 and 18) begin Die Fünftzehend Translation, Nicolai von Weyl, des buchs Francisci Petrarche, von der artzney, beyder glücks vñ vnglücks. Vnd ist die anred des layds sich beklagend, letzung seines leimblens, *f.* LXXXVIa, the first dialogue (25) ending *f.* LXXXVIIb, followed on the same page by the second (18), Tröstung inn laydsamen verlust einer bauszfrauen., which terminates *f.* LXXXVIIIb. These dialogues are preceded (*f.* LXXXVab) by the special dedication to Fray Mechlin ten, Geborne Pfaltzgräfin bey dem Rein, before which is the general title Die Fünftzehet Translatz, Nicolai von Weyl Des buchs Francisci Petrarche de remedio vtriusq. fortune. The text is the same as in the previous editions: the special dedication and each of the dialogues have woodcuts from the Stadel-Spölatin (1532) German translation of the De remediis, from which several of the other woodcuts in the volume are also drawn. Of all the illustrations only the one on *f.* LXXXIXa has a monogram (of Schünlein?), but another (*f.* LXVIIa) is known to be by Hans Baldung Grien. The Florentine initials and printer's ornaments are those which occur in so many of Stinner's publications.

69. 1539. Das Glückbuch, Beydes desz Gut-ten vñ Bösen, darin leere vnd trost, woz sich meniglich hierin halten soll, Durch Franciscum Petrarcham vor im latein

beschriben, vnd yetz grüntlich verteütscht, mit schönen Figuren, Concordantz, Register, durchausz gezieret, der gestalt von nie gesehen. □ Getruckt zu Augspurg durch Heynrich Steyner, Im Jar. M. D. XXXIX, *At end*, Gedruckt vnd volendet in der Kayserlichen Statt Augspurg, Durch Heynrich Stayner am ix. tag Julij des M. D. XXXIX. Jars.

*f.* in 6s. *ff.* [20], I-CXI, blank leaf, *ff.* [10], I-CXLII, [8]; Gothic; initials: *ff.* 22, 68, 71, 103, of book i., and *ff.* 11, 29 of book ii., are erroneously numbered, respectively, XXIII, LXVII, LXXII, XXIII, XII, XXXII; 260 engravings (124 in the first part, and 136 in the second): the large engraving on the title-page has above it the motto Glorior elatus, and below it, AXI rotor, while on the two sides are Ad alta vehor and Descendo mortificatus, referring to the position of the wheel of fortune. **CONTENTS:**—*Title-folio*, reverse blank; dedicatory letter, signed Stephanus Vigilus, addressed to Dem Ersanen vnd Weysen Martino Weysz, Burger zu Augspurg, seinem geliebten Herrn vnd Patron., *ff.* [2]a-[6]a; life of Petrarch, Francisci Petrarche leben, als vil man ausz seinen Büchern allen, auch von andern so von ihm geschriben, haben mag., *ff.* [6]b-[8]b; table of dialogues, Inhalt vnd Summarien eynes yeden Capitels, *ff.* [9]a-[10]a; prologue, book i., Die Vorrede auff das Erst Buch Francisci Petrarche von dem Gatten Gelücke, geschriben an den Durchleuchtigsten vnd hochgebornesten Fürsten vnd Herrn Azonem Estensem, Herzoge zu Ferrer, gründlich verdeütschet., *ff.* [10]b-[13]b; subject-index, Register vber das erste buch, *ff.* [14]a-[20]a; Errata des ersten Buchs., *f.* [20]b; text, book i., Das Erst Buch Francisci Petrarche desz hochberümpen Poeten vnd oratoren wie vnd wesz sich ainer halten soll, so es im wol geet, *ff.* 1a-CXVb, ending Ende des Ersten Buchs Francisci Petrarche, von gutem Glücke.; blank leaf: (part ii) title-folio, Das Ander Buch Francisci Petrarche, desz hochgelehrten vnd berühmten Poeten vnd Orators Trost Buch, Von widerwertigem Glück. □ *f.* [1]a; introductory poem by Sebastian Brandt, Ein nutzliche vnd schöne vnderweysung, *f.* [1]b, signed D. S. B. (= Dr. Sebastian Brandt); table of dialogues, Summarien vnd Inhalt eynes yeden Capitels, *ff.* [2]a-[3]b; prologue, book ii., Die Vorrede auff das Ander Buch Francisci Petrarche des Poeten vñ Oratoren, von dem widerwertigen Gelücke, *ff.* [4]a-[9]a; two full-page woodcuts, entitled Augenscheinliche Erklärung, *ff.* [9]b-[10]a, reverse blank; text, book ii., Das Ander Buch Francisci Petrarche, *ff.* 1a-CXLIIb, ending Ende des andern Buchs Francisci Petrarche, von dem widerwertigen Glück; subject-index, Register vber das ander buch, *ff.* [11]a-[17]b; colophon, *f.* [17]b; Errata des andern buchs, *f.* [18]a, reverse blank. **THE TEXT.**—The translator of this second complete version of the De remediis was Stephanus Vigilus (whose vernacular name was doubtless Wächter), probably a native of the South German town of Friedberg and hence styled 'Pacimontanus', or 'Frühbergensis.' He taught in the gymnasium at Augsburg, and besides his translations of the De remediis and of Petrarch's 'Libri rerum memorandarum' (Gedenkbuch, Augsburg 1541),

published an edition of *Jesus Siracides in Latin* (Augsburg 1538). In his dedication he states that in consulting the former translation he often found it so incomprehensible that he was obliged to refer to the Latin; later on he again alludes to the obscurity of the Stahel-Spalatin version (mir des zeügknusz gibt, der die vorigen Translation liszt). Hence he determined to retranslate the work. He likewise announces that he intends to publish a version of ein buche das Petrarcha de rebus memorandis intituliert vnd nennet. Of his version the opening lines of book i., dial. 1., will give an idea:—

*Hoffnung.* Mein sach stehet wol, ich springe noch daher wie ein hirsch, gedencck noch lang vnd gut tag auff ord zehaben. *Vermunft.* Gedenckestu nicht das du möchtest ein vergebene hoffnung langes lebens haben, so die selbige so manchen dick vñ oft betrogen hat. *Hoffnung.* Ja wol, mein blume stehet grün in der awen, so ist es gantz, alles was vñ vnd vmb mich ist. *Vermunft.* Du bist ein thor, dann inn dem das du noch mit mir reddest, verwelcket dein blume hin, verdorret vñ vnd verselt.

—The biographical sketch of Petrarch is far fuller than that prefixed to the previous version, and might well have been retained in the subsequent editions. A note at the end states that it is based on information derived from Petrarch's own writings, vñ zu teyl ausz Paulo Vergerio genomē Cicho Pollento, Leonharo Arentino [sic] Philosopho, Hieronymo Squarazafico, Alexadrino, Raphaele [Haffei], Volterrano xx] lib. vnd anderen—a list of authorities indicating no little research.—The blunder of giving to Azzo the title of duke of Ferrara is repeated at the head of each prologue, and was afterwards copied in many editions.—The idea of the two subject-indices, of so much utility in a work like the *De remediis*, apparently originated with Vigilius, and doubtless led to the similar index in the Latin edition of Berne 1595 (see nos. 18 and 19). Another new feature is the marginal arguments in smaller type running through the volume.—The dedication is dated 1534, showing that Vigilius must have performed his task very soon after the first version appeared.—It will be noticed that Brandt's poem is transferred from the first to the second part.—THE PINITIAN DISTICHES. The most interesting novelty of the edition is the Latin and German couplets, introducing each dialogue, which soon grew to be considered, as they were later reproduced in the Latin editions, an integral part of the work and from the same hand. In his prefatory dedication Vigilius says:—Es hat auch der ehrwürdig hochgelert vnser getrewer lieber Preceptor vnd herr Johan Pinitian hierinn sein fleysz nicht gespart, disz köstlich Büch mit seinē Versibus vñ reymo zu zieren, hat eines jegklichē Capitels jñhalt kürztlich zu latein vñ teütsch verfasst. These couplets of Pinitian, particularly those in Latin, are of merit, and attained popularity as a sort of poetical epitome of Petrarch's treatise. It was with the second Berne edition (1605) that the Latin ones began to appear in connection with the original text of the *De remediis*. The distiches were even published separately. E. Weller, in his 'Annalen der poetischen National-Literatur der Deutschen' (Freiburg im Breisgau 1862-4, i. 435), under Petrarcha, cites what can hardly be anything else than an issue of Pinitian's verses:—Zwei

schöne neue vnd gar edle Trostbüchlein in latein. Carmin. vnd deutsche Reymen. Cöln 1573, 8°. Weller, unfortunately, neglects to give the source of the title, and all efforts to discover a copy of the book in the public libraries of Germany have hitherto proved fruitless. It appears to have been reproduced, with Swedish renderings of the German couplets (see no. 94). The author of these happily-conceived productions, Johann Pinitian (Johannes Pincianus), published two small collections of other Latin 'Carmina' (Augsburg, Othmar 1511 and 1512, 4°), in each of which there were three woodcuts by Hans Burgkmair; copies of these books exist in the Augsburg Public Library. The expression 'Preceptor' used by Vigilius indicates that Pinitian taught in Augsburg. THE ILLUSTRATIONS. The woodcuts are, with very slight changes in the order of their arrangement, those executed by Burgkmair, and published by Steiner in 1532. The Markdorf poem being omitted, the large cut on f. 121b of the Stahel-Spalatin translation, is likewise left out. As before noticed the illustration to the Brandt poem is transferred, with the verses, to part ii. The original illustration to book ii., dial. 102, for some reason, gives place to a duplicate of that properly belonging to dial. 112 of the same book. Both the fine title-page vignettes, so alike and yet so different, are retained.

70. (1551). Von Hülff vnd Rath in Allen anligen. DEs hochweisen, fürtrefflichen Francisci Petrarche zwei Trostbücher, Von Artznei, beydes des guten vnd widerwertigen Glücks. □ Zu Franckfurt Bei Chr. Egenolff. At end, Getruckt zu Franckfurt am Meyn Bei Christian Egeuolff. Im Jenner. An. M. D. LI.

f.º in 6s. ff. [6], I-CCXXII; Gothic; woodcuts, 125 and 134; ff. 30, 63, 87, 110-114, 216, 221 are erroneously numbered XXIX, XLV, LXXXVI, CXL-CXV, CCVIX, CCCXI respectively. CONTENTS:—Title-folio, reverse blank; Vom leben Francisci Petrarche, f. [2]a; Vorrede auff das Erste Buch Francisci Petrarche, von dem guten Glück, Geschriben an Herrn Azonen Estensem, Herzogen zu Ferrer., ff. [2]b-[3]a; table, Inhalt der Capitäl. ff. [3]a-[5]b; Brandt's introductory verses under the motto, Nemo laeditur nisi a seipso., f. [6]a; ten verses (O du grossmechtigs falsches glück) under the motto, Fortvna Eripius., f. [6]b; text, book i., Von Artznei des guten Glücks, ff. Ia-CVa; sub-title, Von Artznei, Rath, Hülff vnd Trost in widerwertigem Glück, with large engraving and the lines, Sieh jederman, auch Fürsten, Herrn Des Glückrads mögen nit erwehrrn., f. CVb; 2 full-page engravings, illustrative of Petrarch's doctrine of universal strife, each with 4 lines of verse, under the mottoes: Omnia secundum litem fiunt, Heraclitus, and Alle ding bestehen im Zanke., f. CVTab; prologue, book ii., Vorrede auff das Ander Buch, ff. CVIa-CXIa; text, book ii., Das Ander Buch Francisci Petrarche, ff. CXIb-CCXXIIa; colophon, f. CCXXIIa, reverse blank.—The second (c) edition of the Vigilius version, greatly inferior to the first. The life of Petrarch is again the very meagre sketch prefixed to the Stahel-Spalatin translation; the two prologues are greatly abridged; the subject-

indexes are omitted: and the marginal notations are reduced in number. The woodcuts are the old ones of Burgkmair, which after Stricker's retirement from business in 1545 passed into the hands of Egenolff (Egenolph); the large woodcut of Fortune's wheel, intended for the title-page of book ii., is twice given, once on f. [6]b, under the motto, Fortuna Eripivs, and again under the sub-title to book ii.; dialogue 102 (book ii.) has again, as in 1532, its proper woodcut. It is to be noted that the error in regard to Azzo's title is perpetuated; that the folio numeration is carried continuously through the whole volume; and that the dialogues are paragraphed, that is, a new paragraph begins with the discourse of each interlocutor.

71. (1559). Hilff, Trost vnd Rath in allem anligen der Menschen. Francisci Petrarche, des hoch weisen, fürtrefflichen Poeten vnd Oratorn, zwei Trostbücher, Von Artzney vnd Rath beyde in guten vnd widerwertigen Glück. □ Zu Franckfurt am Meyn, Bey Christian Egenolffs Erben. M. D. LIX. At end, Getruckt zu Franckfurt am Meyn, Bei Christian Egenolffs Erben. Anno M. D. LIX.

f. in 6s. ff. [6], I-CCXXII; Gothic; title-page in black and red; woodcuts, 125 and 134; the lack of supervision is shown by the fact that, although the work was entirely reset, ff. 30, 65, 110-111 are still faultily numbered (XXIX, XLV, CXI-CXV), while a new blunder gives to f. 143 the number CXLII.—The contents are the same as in the edition of 1531, with very slight changes here and there in the amount of matter on certain pages, and the addition, on the reverse of the title-folio, of a version of Petrarch's will, Francisci Petrarche, des hochberümpften Poeten, Testament, welches er längst zuvor ehe er gestorben gemacht hat im Jar 1379. den vierdten Aprilis, zu Padua.

72. (1572). Trostspiegel in Glück vnd Vnglück. Francisci Petrarche, des Hochberümpften, fürtrefflichen, vñ hoch weisen Poeten vnd Oratorn, zwey Trostbücher, Von Artzney vnd Rath, beydes in gutem vnd widerwertigem Glück, Nemlich, wie vnd wes sich ein Mensch halten soll, so es jhme wol gehet, seine sachen noch wol stehen, vnd in allen dingen glücklich ist. Vnd hergegen auch, wes er sich in allerhand vbel, widerwertigkeyt, angst vnd noth, verhalten vñnd trösten solle. Allen Hauszvätern, vñ Regiments personen, ja jedermanniglich, wes stands oder Condition die sein, welchen es nit allwegen nach jrem sinn gehet, sondern biszweil vil vnfall, vnd rauhe Nebel vnder augen plegen zustossen, sehr nütz vnd tröstlich zuwissen. Jetzund von newem widerumb zugericht vnd in Truck verfertigt. ♪:★★: Cum Gratia & Priuilegio Imperiali. □ Getruckt zu Franckfurt am Meyn, bey Christian Egenolffs Erben. M. D. LXXII. At end, Getruckt zu

Franckfurt am Meyn, Bei Christian Egenolffs Erben. Anno M. D. LXXII.

f. in 6s. ff. [4], I-CCXXII, [3]; Gothic; Burgkmair's wood engravings; title-page in black and red; colophon on reverse of final unnumbered folio.—The contents are, in general, the same as in the next following Egenolff edition.—The title cited is that of the copy belonging to the Munich University Library.

73. (1581). Trostspiegel in Glück vnd Vnglück, Des Weitberumb-ten Hochgelehrten fürtrefflichen Poeten vnd Oratorn Francisci Petrarche Trostbücher, von Rath, That, vnd Artzney in Glück vnd Vnglück, Nemlich, wie sich ein jeder verständiger Mensch halten soll, In seiner Wolfahrt nicht verheben, Desgleichen in Vnglück, Widerwertigkeit, Angst vñnd Noth zutrösten wissen. Allen ehrliebenden Regiments Personen, Hauszvätern, vnd jedermanniglich, wes Stands sie seyn mögen, zu Nutz vnd Trost aus dem Lateinischen mit fleisz ver- teuscht, vnd mit schönen Figuren geziert, vnd in Truck von newem verfertigt. Cum Gratia & Priuilegio Imperiali. □ Getruckt zu Franckfurt am Mayn, in Verlegung Christ. Egenolffs Erben. — Anno M. D. LXXXIII. At end, Getruckt Zu Franckfurt am Mayn, Bey Christian Egenolffs Erben, in Verlegung Adami Loniceri, Joannis Cnippij Andronici secundi, Doctorum, vñnd Pauli Steinmeyers. □ Anno M. D. LXXXIII.

f. in 6s. ff. [4], 1-222, ff. [3]; Gothic; ornaments: title-page in black and red; woodcuts, 125 and 134; ff. 65, 102, 104, 111-112, 113, 114, 115, 113, 107, 181, 199 are numbered by error, respectively, 45, 92, 204, 112-113, 214, 115, CNV, 142, 165, 182, 119, and f. 110 is unnumbered. CONTENTS:—Title-folio, reverse blank; Das Leben vnd Anknuff Francisci Petrarche, f. [2]a: testament, f. [2]b; prologue, book i., Vorrede, f. [3]ab; verses by Brandt, f. [4]a: Fortuna Eripivs, with woodcut and ten verses, f. [4]b; text, book i., Das erst Buch, ff. 1a-105b; sub-title, full-page woodcuts and mottoes, ff. 105b-106b; prologue, book ii., Vorrede, ff. 107a-[110]a; text, book ii., Trostspiegels Ander Buch, ff. [110]b-122a, reverse blank; table of dialogues, Inhalt der Capitel, ff. [1]a-[3]a; colophon and printer's mark, f. [3]b.—The edition has nothing new; the Herzogen zu Ferrer still occurs; the life is the same sketch of 17 lines; the prologues are abridged; the dialogues are paragraphed; the impressions from Burgkmair's engravings have been made with care. The title-page vignette is no longer the fine, large design by Burgkmair, but a small inferior one, representing the same subject, the wheel of fortune with clinging figures.—The copy is bound by Pratt of London.

74. (1604). Trostspiegel in Glück vnd Vnglück, Francisci Petrarche, Desz Weitberümpften Hochgelehrten fürtrefflichen Poeten vñnd Oratorn Trostbücher, Von

Rath, That, vnd Artzuey in Glück vnd Vnglück, Nemlich, wie | sich ein jeder verständiger Mensch halten soll, In seiner Wohlfahrt nicht | vberheben, Deszgleichen in Vnglück, Widerwertigkeit, | Angst vnd Noth zutrösten wissen. | Allen ehrliebenden Regiments Personen, Hauszvätern, vnd jedermennig-lichen, wesz Standts sie seyn mögen, zu Nutz vnd Trost aus dem Lateinischen | mit fleisz verteutscht, vnd mit schönen Figuren gezieret, vnd in | Truck von newem verfertiget. | Cum Gratia & Priuilegio Imperiali. | □ | Getruckt zu Frankfurt am Mayn, bey Johann Sauer, in verlegung [sic] Vincentij Steinmayers. | — | Anno. M. D. CIV. At end, Getruckt in der Keyserlichen | freyen Reichszstatt Franckfurt am Mayn, | Durch Johann Saur in verlegung | Vincentij Steinmayers. □ | M. D. CIV.

f.<sup>o</sup> in 6s. ff. [2], 1-222, [3]; Gothic; Burgkmair's woodcuts; title-page in black and red; ff. 65, 68, 102, 113, 143, 184 erroneously numbered, respectively, 45, 86, 92, 213, 142, 182. —The contents are as in the last edition, with the omission of the testament, first prologue and life (running:—Title-folio, reverse blank; Brant's poem, f. 2a; Fortuna Evripvs, f. 2b; text, book i., ff. 1-105 etc.). The copy may possibly lack the leaves containing the testament of Petrarch, first prologue and life; the printer's mark on the reverse of the final folio is that used by Egenolff in the preceding edition, a flaming altar in a renaissance border.—The binding is by Kaufmann of London.

75. (1620). Trostspiegel in Glück vnd Vnglück, | Francisci | Petrarchæ | Desz Weitberhümten Hoch- | gelehrten fürtrefflichen Poeten vund Oratorn Trostbücher, | Von Rath, That, vnd Artzney in Glück vnd Vnglück, Nemlich, wie | sich ein jeder verständiger Mensch halten soll, In seiner Wohlfahrt nicht | vberheben, Deszgleichen in Vnglück, Widerwertigkeit, | Angst vnd Noth zu trösten wissen. | Allen ehrliebenden Regiments Personen, Hauszvätern, vnd jedermennig-lichen, wesz Standts sie seyn mögen, zu Nutz vnd Trost aus dem Lateinischen mit fleisz | verteutscht, vnd mit vielen schönen künstlichen Figuren gezieret, vnd | in Truck von newem verfertiget. | Cum Gratia & Priuilegio Imperiali. | □ | Getruckt zu Franckfurt am Mayn, bey Johann Bringers | seligen, Wittib, in verlegung Vincentij Steinmayers. | — | Anno M. DC. XX. At end, Getruckt in der Keyserlichen | freyen Reichszstatt Franckfurt am Mayn, | Durch Johann Bringers, seligen, Wittib, | in verlegung Vincentij Steinmayers. | M. DC. XIX. □

f.<sup>o</sup> in 6s. ff. [4], pp. 1-379, ff. [3]; Gothic; ornaments; woodcuts, 125 and 131; title-page in black and red; double columns. CONTENTS:—Title-folio, reverse blank; prologue, book i.,

Vorrede auff das erste Buch, f. [2]ab; life of Petrarch, Das Leben vnd Ankunfft, f. [3]a; testament, f. [3]b; Brant's poem; f. [4]a; Fortuna Evripvs., f. [4]b; text, book i., Das erste Buch desz Trostspiegels, pp. 1-178; title-page, book ii., Das ander Buch Trostspiegels | desz hochberhümten Poeten vnd Oratoren Francisci Petrarche, Von Artzney, Rath, Hilff vnd Trost in widerwertigem Glück, wesz man sich in allerhand vbel, Widerwertigkeit, Angst vnd Noth, halten vnd trösten soll. □ Sich jedermann, auch Fürsten vnd Herrn Desz Glückrads mögen nicht erwehren., p. 179; 2 full-page woodcuts, with mottoes and verses, pp. 180-181; prologue, book ii., Vorrede auff das ander Buch, pp. 182-189; text, book ii., Trostspiegels Ander Buch, pp. 190-379; table, Inhalt der Capitel, p. [380]-f. [3]a; colophon and printer's mark, f. [3]b.—The contents and arrangement are thus those of the just preceding editions; Azzo is styled Herzog zu Ferrara; the second title-page, with the large wood-cut, is restored, the cut being that originally used for the first title-page; the main title-page has the same small vignette, and the printer's mark at the end is unchanged. —This is probably the last of the editions with Burgkmair's illustrations, and the last in folio. Brant (Supplément, 1880, ii., 219) cites an edition of the German De Remediis published by Steiner at Augsburg 1517, eight years before Steiner could possibly have printed anything at Augsburg. Many other editions, with Burgkmair's engravings, are to be found mentioned in various bibliographical works, as Augsburg 1545; Frankfurt 1555, 1589, 1595, and 1614; and Nürnberg 1652. But some, at least, of these dates may be erroneous.

76. (1620). Noua Philotheca Petrarchiana, | continens aliquot 124. artificiosas figuras, quæ in Francisci Petrarchæ libro, qui solamen in bona | & prospera fortuna intitulatur, ligneis | figuris inueniuntur. | Nunc vero in Studiosorum aliorumq; artis pictoriæ amatorum vtilitatem, æneis figuris ab | Eberhardo Kiesero sculptore, in hac forma in lucem editæ sunt: Das ist, | New Stammbuch. | In welchem CXXIV. künstliche Figuren, so ausz Franci- | sei Petrarchæ Buch: Welches er Trostspiegel in gutem Glück intitulirt, vnd in Holtz geschnitten zu finden begreifft. | Nun aber allen Studenten vnd andern Kunstliebhabern, von Eberhard Kieser Kupffer- | stechern, in diesem Format, in Kupffer gradirt, an Tag gegeben, vnd öffentlich publicirt. | — | Gedruckt zu Franckfurt am Meyn, | Vnd bey Johann Carl Vuckel, Buchhändlern daselbsten | zu finden. 1620.

Obf. 8<sup>o</sup>. ff. [4], 1-[124]; ff. [1]a, [2]ab and [3]a are printed, the remainder engraved on copper; f. [124] has been cut-down and mounted. CONTENTS:—Title-folio, reverse blank; preface, signed Eberhardt Kieser, An den guthertzigen vnd Kunstliebenden Leser., ff. [2]a-[3]a; portrait of Petrarch, with the inscription on the oval frame, Francisci Petrarchæ. Florentini. Poetæ. et. Oratoris. vera. Effigies. Etatis 70, f. [3]b; engraved

*title-page, f. 1<sup>o</sup>, reverse blank; plates 1-124, reverse blank.*—This volume is composed of copper-plate copies of Burgkmair's woodcuts illustrating the early editions of the German *De remediis*. The preface of the engraver says:—Als haben mir, die darinnen (that is, in the 'Trosts Spiegel') in Holtz geschnittene Figuren (wegen der Kunst vnd sonderlichen fliessens derselbige kunstreiche Mahler vnd auch der Formschneider, so solche gerissen vnd in Holtz geschnitten, angewendet) vber alle massen wolgefallen. Dann ob wol der Mahler seinen Namen nicht darbey gesetzt, man auch eygentlich nicht wissen kan, wer solche gerissen oder geschnitten, so lobt doch das Werck seinen Meister genugsam, seyn auch so gut vnd wol gemacht, dasz sie auch wol Allrecht Dürern, dem fürtrefflichsten, künstlichsten vnd weit-berühmten Mahler vnd Künstler, möchten zugemessen werden. *The engraver was thus unaware of Burgkmair's connection with the woodcuts, which he feels inclined to ascribe to Dürer. His preface bears the date of 1620, precluding the idea of a previous edition of these plates in 1614, cited by some of the bibliographers.*—The portrait of Petrarck, side-view bust, with laurel wreath, has beneath it the lines

Italia scriptis vivit celeberrimus omni  
Qui nunc Eugane colle Petrarcha jacet.

*The engraved title-page is a copy of the Burgkmair title-page, with a scroll in the center of the wheel containing the inscription, Francisci Petrarche Trosts Spiegel[sic] Künstliche Figuren; and in the angles below Eberhardt Kieser Francof. excudit. The engravings are more or less reduced from the size of the originals, and made uniform; at each end of each engraving is a pretty arabesque border of flowers, insects and birds, in every plate differing in design; above each is engraved a proper heading and a phrase from the dialogue illustrated, and below the appropriate distichs (both Latin and German) of Plautian (see no. 69). The engraving is all remarkably well done. The brief life of Petrarch included in the preface is, in general, the short one to be found in the various editions of the German translation. The first numbered engraving is a reduction of that one of Burgkmair which represents Petrarch writing in a garden-house, or under a loggia. Above it is the inscription, Francisci Petrarche Behausung sampt einem Lustgärtlein. Ist aussershalb der Stadt Avenion in einer Clausen, doch schönen lustigen vnd fruchtbaren Thal gelegen. Below are the following Latin and German couplets:*

Petrarche hic Edes, Museum & nobile Vatis  
Qui Clarias coluit nocte dieq; Deas.

Ausserhalb der Stadt Avenion  
Hat Petrarcha ein Gärtlein schon.  
Vnd ein Hausz: darin er lang blieb,  
Auch gar viel herrliche Bücher schrieb.

*The second numbered plate has the design which, in the editions of the version, accompanied Brandt's poem, with a German heading (Von auszugung Glück . . .), a Latin motto, and, at the bottom, six distichs ending somewhat like those of Brandt:*

Versteh es recht, thu es alnhörn.  
Was dich hier wirt Petrarcha lehrn.

*Then follow the illustrations of the 122 dialogues of book i., Kieser evidently never having completed his task so as to include the illustrations to book ii.*

77. (1637). Trost Spiegel, in Glück vnd Vnglück. Francisci Petrarchæ, Des Hochweisen vnd Berühmten Orators, Zwey Bücher: Männiglich, zuforderst denen welchen es nicht allwege nach jhrem Sinn gehet, nütz vnd nötig zu wissen. □ Lüneburg, Gedruckt vnd verlegt bey Johann vnd Heinrich Sternen, Buchf. daselbst. — Anno M. DC. XXXVII. At end, Lüneburg, Gedruckt vnd verlegt bey Johann vnd Heinrich Sternen, Buchhändleru daselbst. — Anno M. DC. XXXVII.

12<sup>o</sup>. ff. [20], pp. 1-422, f. [11], pp. 423-842; Gothic; 2 engravings. CONTENTS:—Engraved frontispiece, obverse blank, f. [1]; engraved title-page, reverse blank, f. [2]; title-page, f. [3]a: 4 extracts from the *De remediis*, f. [3]b: dedicatory letter to Herrn Hansen von Peterszдорff, auff Cöszlin, Vnd Herrn Johann Eberhardten Steding, auff Olendorde Erbgessen., ff. [4]a-[4]a, signed by Hanz vnd Heinrich Stern; Petrarch's testament, ff. [10]b-[12]a: life, Vom Leben Francisci Petrarche, f. [12]b: prologue, book i., ff. [13]a-[15]a: table of dialogues, Inhalt der Capitel, ff. [15]b-[19]b: Brandt's introductory poem, f. [20]a: Fortuna Euripus., f. [20]b: text, book i., Von Artzney des gu-ten Glücks, pp. 1-422: prologue, book ii., Von Artzney, Rath, Hülf vnd Trost in widerwertigen Glück, ff. [1]a-[11]b: text, book ii., Das Ander Buch, pp. 423-842: colophon, p. 842.—The copper-plate frontispiece represents Petrarch's doctrine of universal contention, as developed in the second prologue, at the top the four lines beginning Als was auff erden schwebt vnd lebt. The engraved title-page has the wheel of fortune and clinging figures in the upper compartment, and a group of persons (including Death) below; at the top is the couplet commencing Sich iederman auch Fürstern Hern [sic] on a scroll; near the bottom is the monogram of the printers surrounded by the motto, Manvs Domini protegat nos, and in an angle Lüneburg bey den Sternen; quite at the bottom is the title: Francisci Petrarche Trosts Spiegel in Glück vnd Vnglück Männiglich, Sonderlich denen esz nicht allmal Nach ihrem Sinne ghet, nützlich zu lesen.—This volume is a reprint of one of the later folio editions of the Vigilius version, with the Burgkmair woodcuts omitted, and having the usual abridged prologues etc. The printers allude to the many editions of the *De remediis* weihn er so oft in frembder auch Deutscher Sprach gedruckt ist. This is probably the latest edition of the work in German (but see the list of cited editions, no. 75).

78. (1861). Translationen von Niclas von Wyle herausgegeben durch Adelbert von Keller. Stuttgart. Gedruckt auf Kosten des

litterarischen Vereins nach Beschluss des Ausschusses vom Februar 1860. 1861.

8°. ff. [2], pp. 1-373. The volume has also a general title-page: Bibliothek des litterarischen Vereins in Stuttgart. LVII.—Stuttgart. Gedruckt auf Kosten des litterarischen Vereins. 1861. CONTENTS:—General title-page, on reverse list of officers; title-page: *basard* title, p. 1; text, pp. 3-364; Anmerkungen des Herausgebers, pp. 365-372; Inhaltsübersicht, p. 373.—A reprint of the first (1478) edition of *Nicolas von Wyle's* 'Translations' (see no. 65). The two dialogues from the *De remediis* fill pp. 316-324, preceded by the special dedicatory preface, pp. 314-316.

## 6. Hungarian.

79. (1720). Nagy emlékeztető Petrar-cha Ferencznek | A' jó, és gonosz | Szerenesének Orvoslásáról | írott két | könyvecskeje, | Jó, és Bal Szerenesék között for- góknak vigasztalására | Déakból Magyarra | fordítatott | Laszlo Pal | Ruthenis Præpost, és Váradí Canonok által. □ — Kassan, | az Akadémiai Betűkkel, 1720.

12° in 6s. ff. [2], pp. 1-240; initials and ornaments. CONTENTS:—Title-page: dedicatory letter to Groff Zabolai Mikes Mihály, ff. [1]b-[2]b, signed László Pál; text, book i., A' jó, és gonosz | Szerenesének Orvoslása. Az örömet a' szomorúság idézi. Első rész., pp. 1-94; text, book ii., Masodik rész. A' Szomorúság vigassággal egye- lítettik. | Az Okosság a' fájdalmat vigasztallja., pp. 92-240, terminating with VEGE.—There were three editions of dialogues selected from the *De remediis* and edited by G. Raicsáni (Rajcsányi), namely, the '*Harmonia philosophica*' published at Tyrnau 1706; the '*Ars recte philosophandi*' published at Tyrnau 1707; and the '*Conclusiones Scientiarum practicae*' published at Tyrnau 1718 (see nos. 45, 46, and 47). Of these the earliest was the briefest, comprising only 49 dialogues, while the two others contained 86. It is from the first edition (1706) that this translation was made. The 49 dialogues are numbered and titled from I. A' virágzó életéről. to XIX. Az örök életnek reménységéről. in book i.; and from I. A' testnek gyenge voltáról. to XXX. A' halálnak különbségéről. in book ii. To the dialogues are prefixed the proper Pinitian couplets rendered into Hungarian, the distich preceding the first dialogue of book i. being

Ne biztasd magadat ifjúi esztendőkkal;  
Mert azok el-mennek töled repüléssel.

Each dialogue is followed by a 'reflection' or 'observation' (elmelkedés) of a moral character, written by the translator, usually occupying half a page or more, and printed in *italic*.—The author of this version was the priest, Pál László, born in Csik-Rókos, Hungary; from the station of a parish-priest he rose (1713) to be dean of the cathedral chapter of Gross-Wardein (Varad), where he died as a canon of the cathedral, February 11, 1729. His title of '*Propositus de Ruthenis*' was an honorary

*ecclesiastical distinction at that time conferred by the emperor of Austria, as king of Hungary, on specially learned or noted priests. László wrote nothing except this version of the selected De remediis dialogues. In his dedicatory preface, addressed to count Michael Mikos de Zabola, he makes no direct mention of Petrarch. —The present copy formerly belonged to count F. Széchényi, and has his library stamp.*

†80. (1813). Az igaz és valóságos böltsel- kedősnek az emberi elmét arra mérséklő kútfejei hogy sem a' böltdogsagbann el ne enyészszzen, sem a' nyomorúságbann el ne tsüggedjen. Melyek vétettek, és bővítessel kiirattattak római bölts Petrarcha Ferentznek mind a' két rendből jó és bal szeretésnek orvosló szereiről írt két könyveiből Egy nevezetlen Keresztyén Tudós által Deák Nyelv-venn. Ezen Nyelvből pedig Magyar Nyelvre fordítottak egy magyar nemes által Tek. Nemes Máramaros Vármegyében 1812-dik Esztendőben. — Debreezenbenn Nyomtalta Csáthy György. 1813.

8°. f. [1], pp. IV-VIII, 2-160. CONTENTS:—Title-*folio*, reverse blank; preface, Előjáró beszéd., pp. [III]-V; table of dialogues, Mutató táblája, pp. [VII]-VIII; text, book i., Első rész. Az okosság mérséklő a' böltdogságba elenyészni közelítő elmét., pp. [1]-56; book ii., Második rész. Az okosság mérsékeli a' kedvetlen dolgokbann tsüggedező elme fájdalmát., pp. 57-160, ending VEGE.—This translation, like the one previously cited, was made from the selection of dialogues, abridged and altered, published by G. Raicsáni, under the title of '*Harmonia philosophica*,' at Tyrnau in 1706 (see no. 45). The anonymous translator was evidently unaware that Raicsáni's excerpts from the *De Remediis* had been already rendered into Hungarian. As in the version of László the Pinitian distiches in Hungarian verse precede the dialogues. The following extracts from these two translations, appearing nearly a century apart, will give an idea of their different characters. They are from the opening of the second dialogue of book i.:—

VERSION OF P. LÁSZLÓ (1720).

## II.

A' testnek egésségéről, vagy az előbbeni egésségnek meg-nyeréséről.

*Okosság.*

Jobb mindenkor lenni lelki egésségben,  
A' testi ártalmas sokaknak lelkében:  
Egészséges testben a' lélek kornyadoz,  
A' hívságos lélek, test csak tőged okoz.

Öröm. Halá Istennek! hoszszas betegség-  
gemből sel-gyógyultá?

*Okosság.* Kedveslebb meg-vallom a visz-  
sza adatott egésség, mint a' meg-tar tatott.  
Ah háládatlan halandó emberek! a' néktek  
adatott jókat alig ismeritek meg másképp,  
hanem ha el-vesztitek: ha el-vesznek tehát

titeket kínóznak, és ha vissza nyerettetnek, örvendeztetnek.

*Öröm.* Valaha már egyszer a' nehéz hideg-lelés el-hagyott.

*Ökosság.* Az olyan hideg-lelést az orvosok neheztlen mondják, mely a csontokban, és velökben rend kívül hévséget szerez. Ah mennél nagyobb hideg-lelések azok, melyek benne a' lélekben bujálnak! a' te hideg-lelésed (úgy tanította Szent Ambrus Doctor) fősვნისეგ; a' te hideg-lelésed gonosz kívánság; a' te hideg-lelésed bujaság; a' te hideg-lelésed fel-fúvalkodás; a' te hideg-lelésed harag-tartás; inkább akarnám, ha ezek a' hideg-lelések tégedet el-hadnának.

#### ANONYMOUS VERSION (1813).

### II.

#### A' Testi Egységéről.

*Ökosság.*

Jobb Elmédnek mint sem Testednek épsége, Arra Rosznak vissza nyert jó egészsége. Sokszor beteg Elméd kegyetlen Testében, 'S reszszabbul van dolga a' Test erejében.

*Öröm.* Halál legyen az Egeknek! hosszúas betegségemből kiszabadultam?

*Ökosság.* Meg kell vallani, hogy kedvesebb a' visszanyert egészség az állandónál. Halálatlan Halandók, magatok Javát alig eszméritek meg másképpenn, hanem ha elvesztitek; tehát az elvesztett Javatokon emésztődtek, a' visszanyerttűn örültök.

*Öröm.* Valahára a' terhes Hideglelés el-hagyott.

*Ökosság.* Az Orvosok a' legterheesebb Hidegleléseknek azokat tartják, melyek a' csontokat és velöket emésztik; de oh mely sokkal terheesebbek azok, melyek a' Lélekben lappanganak. Mint Ambrus tanítja, a' Te Hideglelésed, a' Te fősვნისეგ, bujaságod, kevélységed, haragod; ezektől a' Hidegleléseidől akarnám leginkább megszabadulásodat.

*There are, as in the 'Harmonia Philosophica,' 49 dialogues in all, running, in book i., from I. A' Virágzó Eletről. to XIX. Az Örök Élet Reménységéről, and in book ii., from I. A' Test Erőtleneséről. to XXX. A' Halálnak sokféle neveiről. The interlocutors are the same as in the earlier version (Öröm and Ökosság — Fájdalom and Okosság). The distich of Pinthian prefixed to dialogue I, book i. is thus translated:*

Mit örülsz esztelen Ifjú életednek!  
Elrepül az, 's végét veti örömednek!

*The translator has thrown the closing phrases of the final dialogue (ii., XXX) into verse as follows (p. 460):*

Mivel halál nemét, ezüdját, és óráját  
Nem tudjuk, készítsuk jól annak pályáját.

Oh jaj annak, a' ki meghal gonoszságban!  
Istenünk adj halált az ártatlanságban!

*—Of the author of this second Hungarian version the title-page tells us that he was a distinguished nobleman (the abbreviation Tek. represents 'tekintetes') of the Hungarian county of Máramaros (Marmaros), and that he made the translation in 1812. It has not been possible to elicit any further information concerning him either at Debreczin, where the book was published, or at Marmaros- Sziget, the capital of the district in which he resided.—It will be noted, that the title-page refers to Raicsani as 'an anonymous Christian scholar;' and it would seem as if the translator supposed that Raicsani had rendered the De remediis dialogues into Latin (from the Italian?). The copy examined is to be found in the University Library of Budapest.*

### 7. Italian.

81. (1549). Opera di M. | Francesco Pe-  
trarca, de rimedi de l' vna et l'altra | for-  
tuna, | ad Azone, tradotta | per Remigio |  
fiorentino. |—| Con Priuilegio. |□| In Vine-  
tia appresso Gabriel | Giolito di Ferrarii |  
MDXLIX. At end, In Vinegia appresso  
Gabriel | Giolito de Ferrari. | M D XLIX.

sm. 8°. ff. [1], 2-416, [3]; *Italic; initials and ornaments; the title-page vignette comprises the mark of Giolito (a phoenix) with the initials of his name (C. G. F.) and the mottoes, De la mia morte eterna vita i vivo and Semper eadem; at the end with the colophon is a different engraving of the phoenix, gazing at the sun, with the motto, Semper eadem, and the initials; ff. 58, 102, 290, 292, 294, 296, 309 are by error respectively numbered 38, 202, 289, 290, 292, 294, 300. CONTENTS:—Title-folio, reverse blank; dedicatory epistle, Al molto illustre | signore il signor Chiappino Vitelli, ff. 2a-4b, signed Remigio Fiorentino, and dated Di Fiorenza il sesto di Gen-naio. 1549; prologue, book i., Opera di M. Francesco Petrarca de rimedi dell' vna et l'altra fortuna ad | Azone tradotta | per Remigio | fiorentino., ff. 5a-10b; text, book i., Opera di M. Francesco Petrarca, ff. 11a-196b; ending with Il fine.; prologue, book ii., De rimedi de l' vna et l'altra fortuna libro secondo, ove si disputa della | fortuna aversa., ff. 197a-208a; text, book ii., De rimedi de l' vna et l'altra fortuna di M. Francesco Petrarca. Libro secondo, ff. 208b-415b (Il fine.); table of dialogues, Tavola di | quanto ne la presente opera di | M. Francesco Petrarca | de rimedi de l' vna et l'altra fortuna, si contiene., ff. 416a-[3]a; Registro., f. [3]a; printer's mark and colophon, f. [3]b.—The earliest edition, as it would seem, of the Italian version of the De remediis, printed under the name of Remigio fiorentino. Haym (ii., 94) cites one of the year 1542 by the same printer (a statement copied without investigation by Zambriani), but the existence of an issue of that year is, to say the least, doubtful. As will be seen below three other editions were published.—Remigio Nannini, calling himself 'Fiorentino,' was, according to Apostolo Zeno, in his notes to Fontanini, a monk of the convent of Sts. John and Paul at Florence, of which he was twice prior (1566 and 1573), and died in*



the same city October 2, 1580 at the age of 72. He published some translations of other works. His rendering of the *De remediis* has been said to be really the work of an earlier writer (see no. 86). The dedicatory letter is merely one of courtesy, with no allusions to the work it precedes.—The collection possesses two copies, one bound by Chatelain.

82. (1584). De' rimedi dell' vna, et l'altra fortvna, di M. Francesco Petrarca. Libri II. Tradotti per Remigio fiorentino. □ In Venetia, Appresso Domenico Farri. 1584.

sm. 8°. ff. [4], 5-416, [3]; *Italic; Florentine initials*; ff. 68, 99, 290, 292, 294, 296, 305, 344 are wrongly numbered, respectively, 59, 62, 288, 290, 292, 294, 297, 144. CONTENTS:—Title-*folio*, reverse blank; dedication Al molto illvstre e reverendiss. signor e padron mio osser- vandissimo, Il S. Cesare de Neres, Vescovo di Parenzo., ff. [2]a-[4]b, signed Polidoro Ralli; prologue, book i., Opera de M. Francesco Petrarca de' rimedi dell' vna, et l'altra fortvna. Tradotta per Remigio Fiorentino., ff. 5a-10b; text, book i., Opera di M. Francesco Petrarca, ff. 11a-196b; prologue, book ii., De' rimedi de l'vna et l'altra fortvna di M. Francesco Petrarca. Libro secondo., ff. 208b-415b; table, Tavola di quanto si contiene nella presente Opera, ff. 416a-[3]a; printer's mark and registro, f. [3]b.—The second edition of the version, in which the chief change is the omission of Azzo's name at the beginning of the first prologue. The author of the dedication, as he himself states, was a reader of proofs (la necessità di procurarmi la maggior parte del uiver mio, con le fatiche del correggere le stampe); he says that often hearing inquiries for the version, and hauendone io un uolumo già molti anni, he resolved to reprint it. The printer's mark on the title-page is the usual one of Farri and the same as that at the end.—The copy is bound by Bausser of Paris.

83. (1589). De' rimedi dell' vna, et l'altra fortvna, Cioè Auersa, & Fauorevole. Di M. Francesco Petrarca. Libri II. Tradotti per Remigio fiorentino. □ In Venetia, Appresso Giacomo Cornetti, MDLXXXIX.

sm. 8°. ff. [4], 5-397, [3]; *Italic; initials*; ff. 115, 143, 173, 177, 237, 239, 271 by error bear the numbers 105, 110, 973, 17, 239, 241, 26 respectively. CONTENTS:—Title-*folio*, reverse blank; dedication to Cesare de Neres, ff. [2]a-[4]a, signed Polidoro Ralli; reverse blank; prologue, book i., Opera de M. Francesco Petrarca, ff. 5a-10b; text, book i., Opera di M. Francesco Petrarca, ff. 11a-196b; prologue, book ii., De' rimedi dell' vna et l'altra fortvna. Libro secondo., ff. 192a-202b; text, book ii., De' rimedi de l'vna et l'altra fortvna di M. Francesco Petrarca. Libro secondo., ff. 203a-397a; Tavola, ff. 397b-[2]b; Registro, f. [3]a, reverse blank.—A close reprint, even including Ralli's dedication, of the

preceding edition, despite the slightly diminished number of pages; the typography is inferior. The title-page vignette is the printer's mark.—The copy is bound by Pratt.

84. (1607). De' rimedi dell' vna, et l'altra fortvna, di M. Francesco Petrarca. Libri II. Tradotti per Remigio fiorentino. □ — In Venetia, Appresso Lucio Spineda. MDCVII. At enl, In Venetia, MDCVII. — Appresso Lucio Spineda.

sm. 8° in 4s. ff. [4], 5-416, [6]; *Italic; initials and ornaments; wrongly numbered are ff. 290, 292, 294, 296, being, respectively, 288, 290, 292, 294. CONTENTS:—Title-*folio*, reverse blank; dedication of P. Ralli to Cesare de Neres, ff. [2]a-[4]b; prologue, book i., ff. 5a-10b; text, book i., ff. 11a-196b; prologue, book ii., ff. 197a-208a; text, book ii., ff. 208b-416b; Tavola, ff. [1]a-[6]a; Registro and colophon, f. [6]b.—A reprint of the preceding editions, inferior in typography and paper. The collection has two copies.*

85. (1867). Fioretti de' rimedii centra fortuna di messer Fr. Petrarca volgarizzati per D. Gio. Dassaminiato ed una epistola di Coluccio Salutati al medesimo D. Giovanni tradotta di Latino da Niccolò Castellani—Testi del buon secolo □ Bologna presso Gaetano Romagnoli 1867.

8°. ff. [2], pp. [5]-278. CONTENTS:—Cover-title, on reverse publisher's announcement; title-*folio*, on reverse Edizione di soli 202 esemplari ordinatamente numerati.—N. 111 Bologna. Tipi Fava e Garagnani.; Avvertenza, pp. [3]-9, signed D. C. Stolfi, dated Firenze 1865; Tavola dei capitoli, pp. [11]-20; text, Fioretti de' rimedii et prima del suo proemio, pp. 21-102; Libro secondo, pp. 103-186; title, Epistola di Coluccio Salutati al reverendo D. Giovanni Dassaminiato tradotta di Latino da Niccolò Castellani, p. 187; Avvertenza, pp. 189-191, signed D. Casimiro Stolfi; text, Pistola mandata per lo egregio uomo messere Coluccio de' Salutati, pp. 193-274; Tavola di alcune voci notevoli, pp. 275-278; cover.—A volume composed of the most striking passages in each dialogue of the *De remediis*, edited here for the first time from a codex (Med.-Pal. N. 40) in the Laurentian Library. The editor considers this compend to be the work of the translator of the next title (no. 84), the passages being from that version. They are arranged in the order of the chapters and so numbered.—The volume is one of the well-known Bologna series, the title of which is on the outer cover: Scelta di curiosità letterarie inedite o rare dal secolo XIII al XVIII in Appendice alla Collezione di Opere inedite o rare Dispensa LXXX.—For an explanation of the misprints in the volume see the following title.

86. (1867). De' rimedii dell' una e dell'altra fortuna di messer Francesco Petrarca volgarizzati nel buon secolo della lingua per D. Giovanni Dassaminiato monaco degli An-

geli pubblicati da don Casimiro Stolfi—Libro I. II. —In Bologna presso Gaetano Romagnoli 1867.

2 cols. 8°. Vol. i., ff. [2], pp. [5]–650, f. [1]; ii., ff. [2], pp. [5]–506. CONTENTS:—Vol. i., *Series-title, reverse blank; title-leaf, reverse blank; Prefazione, pp. [5]–35, reverse blank; Tavola delle edizioni di tutte le opere, secondo l'edizione Henrici Petri Basileae 1581, pp. 37–59, reverse blank; Bibliografia petrarchesca di Domenico Rossetti relativa alle edizioni e versioni diverse dell'opera De remediis etc. possedute da lui Trieste 1831, pp. 41–63, reverse blank; prologus, Comincia il primo libro, pp. [45]–56; text, book i., Comincia il trattato del primo libro, pp. [57]–429, reverse blank; Tavola dei nomi proprii, pp. [431]–449, reverse blank; Tavola di alcune voci, pp. [451]–456; Tavola dei Capitoli, pp. [457]–469; Errata, f. [1]a; Avvertenza, f. [1]b, signed F. Z. Vol. ii., *Series-title, reverse blank; title-leaf, reverse blank; Francesco Petrarca ai posteri, pp. [5]–17; prologue, book ii., Qui appiù scrivemmo il secondo libro, pp. [19]–36; text, book ii., Capitoli I., pp. [37]–456; Tavola dei nomi proprii, pp. [457]–462; Tavola di alcune voci, pp. [463]–469, reverse blank; Tavola dei Capitoli, pp. [501]–504; Avvertenza, pp. [505]–506, signed Francesco Zambrini.—A version of which many codices exist (in the Paris National Library, in the Ambrosiana of Milan, in the Riccardiana of Florence), the present edition following one dated 1126–27, considered by Mehus to be the translator's own copy, and preserved in the Laurentian Library (plat. XC, no. 3). It is ascribed to Giovanni da San Miniato (Dassuminiato), a Camaldulensian monk, born 1363. The editor contends that the version published under the name of Romigio fiorentino was a distorted copy of this, corrupted to suit the taste of the age in which it was first printed. The preface by Stolfi gives an account of the De remediis, and enumerates the better extant manuscripts of this version. In the earlier used, book i., is dated at the end 1126 and book ii. 1127; in it there is no allusion to 1120. —In a bibliographical note, pp. 38–39, the editor makes the editions of Petrarch's collected works right, exaggerating the common blunder about the scribe Marco Origono by recording him as printer of a separate edition of the works, citing the supposititious edition of Decatur 1491, and adding two more non-existent ones of Paris 1504 and Lyons 1604. In the extracts from Rossetti's list of 1831, by a blunder of a copyist doubtless, he cites an edition of the Romigio fiorentino text printed at Venice 1595. There are many minor errors.—Zambrini, in his useful work, *Le opere volgari a stampa dei secoli XIII e XIV* (4th edition 1878, coll. 802–803), gives a narrative of the printing of the *Fiorentino*, 85 and at the present edition, both prepared for the press by Casimiro Stolfi (d. August 11, 1867, aged 53). On account of the editor's illness the poem-reading was intrusted to an incompetent person, and the *Fioretti* abounds in misprints. Zambrini then assumed charge of the De remediis, of which a few sheets only had passed through the press, and was able to keep it comparatively clear of errors. —In the dialogues Stolfi has preferred the Latin distiches of Pinthius, but makes said work in his endeavor to explain their source (i. e. p. 29), saying that "the first were in a Frankfurt edition of 1620, from which he takes them.—The references (p. 37)**

to the edizione Henrici Petri Basileae 1581 should have been to the *Schastian Henricipetri edition* of that date, the printer of which was the son of Henricus Petri.

87. (1876). Conforti a rassegnazione. □ Imola. Tip. d' I. Galeati e figlio Via del Corso, 35.—1876.

8° in 4s. ff. [9], pp. [XVII]–XXI, [1]–209; privately printed. CONTENTS:—Cover title: title-leaf, reverse blank; dedicatory epistle to Albina Zambrini, vedova l'espigniani, ff. [3]a–[3]a, signed La figliuola Pellegrina.—Il fratello Francesco; Avvertenza, pp. [XVII]–XXI, reverse blank; text (with bastard titles before each selection), pp. [1]–205, reverse blank; Indice, pp. [207]–209.—A book of consolation, composed of 9 selections from various sources (Valerius Maximus, Seneca and other authors) compiled and edited by Francesco Zambrini (b. 1810, d. 1887).—The Petrarch extracts are from the *Dassuminiato* translation, as edited by Stolfi, and consist of 6 dialogues (48, 46, 47, 49, 52 and 98) from book ii., preceded by the Pinthian Latin distiches. The sub-title of this portion of the volume is *Dell'una e dell'altra fortuna di Francesco Petrarca*. See also Zambrini's note in the 'avvertenza', p. XX.

## 8. Spanish.

88. (1510). □ Francisco Petrarca: Delos remedios contra prospera y aduersa fortuna. Con preuilegio. Real. At end, \* Al loor y gloria de nuestro señor ihesu christo y de la sacratissima virgen maria senora nra: es imprimido el libro del famoso poeta y orador Francisco petrarca delos remedios cōtra pros pa y aduersa fortuna en la muy noble villa d Valladolid por Diego de gumiel. El qual tiene cedula dī rey nro señor para q nūgun impi midor ni librero le pueda imprimir ni vender en estos reynos sino el dī cho diego de gumiel o quīe su poder ouiere, por espacio de cinco años primeros siguientes: q corren desde oy q se acabo el dicho libro: q son xviii. dias del mes de março del año de M. d. x. [1]

f. in 8s. ff. [228]; sig. a-z (including both u and v), A–F, of which o and B–F in 6s; Gothic; page-lines, 42 (excluding running-title and signature); initials, ornaments and woodcuts; ff. [2]b, [3]a and [11]a in black and red; the title-page, except the two final lines, is engraved on two blocks, the upper one, occupying nearly three quarters of the page, being the coat of arms of Gonzalo de Cordura, the lower right quarter of which has the motto AVE MARIA GRACIA, while the lower block is the two lines FRANCESCO PETRARCA, in which the first letter (F) is so extended as to occupy the width of both lines; ff. [1]a and [3]a have broad engraved borders, composed of blocks of printer's ornaments; the dedicatory letter, the life of Petrarch and the second prologue begin with very

large initials, while at the commencement of the first prologue a twelve-line space is left for an illuminated initial; f. [8]b has a full-page woodcut of the Crucifixion, with three figures below; the device of Gumiell, a large G containing the remainder of his name (VMIEL) within it, from which rises a cross, follows the colophon on the reverse of the final folio; the running-titles, in general, are the dialogue-titles; f. [3]a, by error, has the running-title, *La vida del autor*, which is out of place, the subject-matter of the page being the dedicatory letter, while the life begins later on f. [4]a. The dialogues are titled and numbered in both books, but in book i., dialogues 1, 2, 3, 6, 7 and in book ii., dialogue 1 have the numbers printed in full (*primero*, *segundo*), while elsewhere they are in Roman figures (lower-case). CONTENTS:—Title-folio, reverse blank; letter of dedication. \* Carta para el Excelente y muy Illustre señor el señor Don gonzalo fernandez de Cordoua., ff. [2]b (obverse blank)–[3]b; life, \* Comienza la vida del Clarissimo Poeta: | Filosofo y Orador Francisco Petrarca. con | el epilogo desus obras. etc., ff. [4]a–[7]a; table of dialogues, book i., \* Tabla delos dialogos del libro primero.; ff. [7]b–[8]a; full-page woodcut, f. [8]b; prologue, book i., Prologo del primero libro., ff. [9]a–[12]a; text, book i., \* Dialogo Primero dela florissante edad., ff. [12]a–[109]b; table, book ii., Tabla delos dialogos del segundo libro., f. [110]ab; prologue, book ii., \* Comienca el segundo libro que el clarissimo poeta philosopho y orador Francisco Petrarca cõpuso delos Remedios contra aduersa fortuna., ff. [111]a–[116]a; text, book ii., \* Dialogo primero dela felicidad del cuerpo, ff. [116]a–[227]b; \* Utiligo o epistola final del interprete para el sobredicho señor gran capitan. etc., f. [228]a; colophon and printer's mark, f. [228]b.—The translator styles himself in the dedication *Francisco de Madrid, Arcediano del Aleor y Canonigo en la yglesia de Palencia*. According to Ticknor the version was made at the especial request of the Great Captain, to whom it is dedicated. The life of Petrarch seems to be a compilation by the translator; it concludes with a list of Petrarch's works; and in the course of it the statement is made that the *De remediiis* was dirigido ann Caua Hero amigo suyo llamado Azon. The Utiligo at the end records, in its first paragraph, the completion of the version, while its second is devoted to the praise of the Great Captain.—This is the first edition of the translation; but in the catalogue of the library of J. Gomez de la Cortina (Madrid 1857, iv., 188) there is the description of a copy bearing the date of 1505. This copy subsequently passed into the possession of the Library of the British Museum, and has been closely compared, page for page, with the present copy. The only difference between them is in the final letter of the colophon; one having v. and the other x. (M.d.v. and M.d.x.). Otherwise, in paper and typography, the two copies are identical. Both have the incorrect running-title on f. [3]a; both have the misprint *Esperruca* in the middle of f. [12]a; in both, the Florentine initial is omitted at the beginning of dial. xvij., book i., and a lower-case s substituted; similar omissions occur in dial. xxxj, lxxij, xcix etc., and always in both copies; and the instances of broken types, and other typographical irregularities, are always the same. There can be no doubt that both copies were printed at the same time. The question to be decided is—in which copy is the date correct?

To answer this with certainty more knowledge than is easily accessible in regard to the operations of Gumiell's press at Valladolid is necessary. In the '*Tipografía Española*' of F. Alender (2d edition) it is stated that Diego de Gumiell began to print at Valladolid in 1502, and in another place that a new printer, Jacobo de Gumiell, issued his first work there in 1603. Until the appearance of the Cortina catalogue the bibliographical works all gave the date of the earliest edition of the Spanish *De remediiis* as 1510; and no second copy, bearing the date of 1505, is to be found in any of the public libraries of Spain, or in any other of the principal book-collections of Europe. A reasonable explanation of the matter is that the date M.d.v., in the British Museum copy, may be an error of the press, corrected after the printing of one or two copies of the final sheet of the book. Copies having the date M.d.x. exist in many public libraries.

89. (1513). □ | Frãciseo Petrarca. | Delos remedios cõtra pspera e aduersa fortuna. Con pũilegio Real. At end, \* A loor y gloria de nro señor Jesu christo y dela sacratissima virgẽ Maria nra señora: es imprimido el libro ñl famoso poeta e orador Frãciseo petrarca delos remedios cõtra pspera e aduersa fortuna. Enla muy noble e muy leal eibdad de Seuilla por Jacobo crõberger | alemã. El qual tiene cedula ñl rey nro señor para q̃ ningũ imprimidor ni libre-ro le pueda imprimir ni vëder enestos reynos sino el dicho Jacobo crõberger | alemã o quien su poder ouiere, por espacio de cinco años. Acabose a tres dias | del mes de Febrero. año de mill e quiniẽtos y treze.

f.º in 8s. ff. [6], j-cleris; sig. A (in 6), a-x, and 1 leaf with no signature; Gothic; page-lines, 46 (not including signature or running-title); Florentine initials: ff. 8, 22, 115, 119, 137 are wrongly numbered: mjj, xxxj, cxxj, cxxv, cxx; the title-page is enclosed in an ornamental border, the upper three quarters occupied by the coat of arms described under the previous title. CONTENTS:—Title-page; letter of dedication, ff. [1]a–[2]a; life of Petrarch, ff. [2]b–[4]b; table, ff. [5]a–[6]b; prologue, book i., ff. [7]a–[11]a; text, book i., ff. [11]b–[137]a; prologue, book ii., ff. [137]a–[138]a; text, book ii., ff. [138]a–[139]a; Utiligo, f. [139]a; colophon, f. [139]b, top, rest of page blank.—The contents, order of arrangement, headings are the same as in the edition of 1510, except that the dialogue-tables of both books are here printed together after the life. The folio numbers are preceded by the abbreviation Fo.—The copy lacks f. iv.

†90. (1518). Francisco Petrarca. | delos remedio con-tra prospera y aduer sa fortuna .: .: .: . At end, \* Fue imprimido el libro del fa-moso poeta y orador Frãciseo petrarca | delos remedios cõtra prospera y aduersa fortuna. Enla muy noble y muy leal eibdad de Caragoça. | por Georgi Cocci aleman. Acabose a .xxxiij. dias del mes de oc-

tubre Año de mil e quiniēto e dieziocho. años. ✕

*f.<sup>o</sup> ff. [6], I-CLXIX; sig. A (in 6), a-x (the last in 10); Gothic; page-lines, 15 (exclusive of running-title and signature); printed page, 240 by 148 millimeters; the title-page has the words Francisco Petrarcha, prospera, fortuna and the second group of points (:) in red; the title is enclosed in a broad border, having the emblems of the four evangelists in the angles; the top forms an arch, from which hangs a shield with the printer's initials; the center of the page is divided into two panels, the upper bearing a woodcut representation of a scribe at work in his scriptorium, the lower with the title as given; Florentine initials of 19 and 30 millimeters square; at the right of the triangular colophon is the printer's device—a cord in two concentric circles surrounding his monogram supporting a cross. CONTENTS:—Title-page, dedication to Gonzalo Fernandez de Cordoba, life of the author, list of his works, index, ff. [1b]-[6]b; book i., ff. 1a-LXXXVIIIb; book ii., ff. LXXXIXa-CLXIXa; Utilogo, colophon, CLXIXa, reverse blank.—The copy cited is in the National Library of Madrid.*

91. (1523). ☐ Francisco Petrarcha de los remedio con-tra prospera y aduersa fortuna . . . . At end, \* Fue imprimido el libro del fa-moso poeta, y orador Frãisco petrarcha de los remedio cōtra prospera, e ad- uersa fortña. En la muy noble, e muy leal ciudad d̄ Caragoça. por Georgi Coci aleman. Acabose a doze dias del mes de Noniembre. Año de mil, y qui-nientos, e veyn-te, y tres años. ✕

*f.<sup>o</sup> in 8s. ff. [6], I-CLXIX; sig. A (in 6), a-x (the last in 10); Gothic; page-lines, 15 (without signature line and running-title); title-page in red and black, in a border, the upper panel having a vignette representing the author writing, a Cupid on the other side of the desk; above, on a shield, is the monogram of the printer; preceding the folio number is the abbreviation Fol.; the colophon and printer's mark at the end are side by side. CONTENTS:—Title-page; letter of dedication (running-title Prologo), ff. [1b]-[2]a; life of Petrarch, ff. [2b]-[1]b; table of dialogues, ff. [5]a-[6]b; prologue, book i., Prologo del primer libro., ff. 1a-111a; text, book i., ff. 111b-LXXXVIIIb; prologue, book ii., ff. LXXXIXa-LXXXIIIa; text, book ii., ff. LXXXIIIb-CLXVIIIb; Utilogo, ff. CLXVIIIb-CLXIXa; colophon and printer's mark, f. CLXIXa, reverse blank.—The edition is admirably printed, Ticknor styling it 'a most becoming black-letter folio.'—The copy is bound by Zuchsdorff of London.*

92. (1521). Frãisco pe-trarcha de los remedios contra prospe e aduersa fortuna. . . . At end, \* A loor y gloria de nuestro señor Jesu christo y dela sacratissima virgen Maria nuestra Señora: fenesce el libro del famoso poeta e orador Francisco Petrarcha de los remedios contra prospera e aduersa fortuna q̄ fue ym-pres-so, En la muy no-

ble e muy leal cibdad de Se-uilla por Joan varela de Salamanca A- cabose a doze dias del mes de Ene-ro. Año de mill e quinientos e veynte y quatro Años. ✕

*f.<sup>o</sup> ff. [1], j-clxix, [1]; sig. A, a-x (the last in 10); Gothic; page-lines, 46 (exclusive of running-title); printed-page, 233 by 150 millimeters; initial letters, 17 and 29 millimeters square; the title cited is in red; the title-page has a double border, the outer composed of woodcut figures of the prophets, the inner of a socle (bearing in red the words En romance), two pil-lasters and a cornice. CONTENTS:—Title-page; dedication, life of the author, list of his works, index, ff. 1a-14b; text, ff. j-a-clxix a; utilogo, f. clxix ab; colophon, f. clxix b; blank page, f. 1b-170a; arms of Gonzalo de Cordora, surrounded by the legend, \* Estas son las armas del gran Capitan a quien fue dirigida la presente obra. ✕—The Madrid National Library possesses the copy here described.*

93. (1533-4). ☐ Frãisco petrarcha de los remedios cōtra prospera y aduersa fortuna. | M. D. XXX iij. At end, ☐ A loor y gloria de nuestro señor Jesu christo y dela sacratissima virgen Maria nuestra señora: hazo fin el libro del fa-moso poeta e orador Frãisco Petrarcha de los remedios contra prospera e aduersa Fortuna: q̄ fue im-pres-so en la muy noble e muy leal cibdad de Se-uilla. En casa de JVAN varela de Salamanca. Acabose a veynte e seys dias d̄l mes de Abril. Año del nascimieto d̄ denuestro saluador Jesu Xpo | de mill e quiniētos e tre-ynta e quatro | años. . .

*f.<sup>o</sup> in 8s. ff. [4], j-[c]lvij; sig. A (in 4), a-x (in 5); Gothic; page-lines, 48 (not including signature or running-title); title-page in red and black, with border composed largely of figures of the prophets, with their names, having in the upper compartment the arms of the Great Captain, on its sides Estas son las armas del gran capitan | aquí fue dirigida la presente obra., and at the base the printer's monogram; ff. 74, 98, 116, 111, 112, 163 are erroneously numbered Fo. lxxij, cxvij, cxv, cxj, cxij, lxxij respectively. CONTENTS:—Title-page; dedication letter, f. [1]a; life, ff. [2]a-[2]a; table, ff. [3]b-[1]b; prologue, book i., ff. j-a-ii a; text, book i., ff. ii b-1xxv b; prologue, book ii., ff. 1xxv a-1xxv b; text, book ii., ff. 1xxv a-[c]lvij a; Utilogo, f. [c]lvij a; colophon, f. [c]lvij b.—The preliminary matter is printed in smaller type than the remainder of the volume. To be noted is the difference between the title-page and colophon dates.—There was at least one other edition of the Spanish version of the De remediis by Francisco de Madrid; it bore the date of 1516, and the essential portions of the colophon are thus cited in the Salvá catalogue (1872, ii. 801):—Es imprimido . . . en la muy noble e muy leal cibdad de Seuilla por Juan varela de Salamanca. Acabose a. xx. dias del mes de Setiembre. Año de mill e quiniētos e xvj años. Like the others it is in folio, having ff. [6], j-clxix. Salvá characterizes it as a good edition.*

## 9. Swedish.

†94. (1611). Francisci Petrarchæ | Speculum | Morale, | Thet är | En kort Skådespegel, | som lærer | Huru en Menniskia i Thenne werlden | sigh förhålla skall, at hon sigh aff Medgång icke | förhåfwer, och i Mootgang icke öfwergifwer: | Vthan Måtteligheten achtar, | Enden | betäncker, och sitt hopp til | Gudh setter | Vngdommenom til nytta, och eliest | Rättsinnigom Christnom til | Betrachtelse | Förswenskad och i Rijm affsatt | Aff | Arvido Olai | Sch. Linc. Collega | Linköping | Tryckt hoos Christopher Günter, Åhr 1611.

8°. ff. [6], pp. 1-78. CONTENTS:—Title-page; dedication to Jon Petri, bishop of Linköping, f. [1]b; preface, ff. [2]a-[1]b; Carmina gratulatoria Arvido Olai dedicata, ff. [5]a-[6]b; text, book i., Then Förste Tractat, | Huru man skall lempa sin frögd i Lycko och Medgång, pp. 1-38; text, book ii., Then Andra Tractat | Huru man skal lempa sin Sorgh i Olycko och | Mootgang, pp. 39-78.—This volume is properly a separate edition of Johann Pinthian's Latin *De remediis distiches* (129 in part i., and 129 in part ii.), with Swedish metrical translations of his German couplets appended. Each section (that is each distich with its version) has a heading, as Vngdoms frögd, Sundheet, and so on. In his preface the translator has no allusion to the origin of the couplets, except the statement that he has rendered Petrarchæ sköne Moralske Verser—evidently supposing them to be by the author of the *De remediis*. It is possible that this poetical compend may be a Swedish rendering of the Cöln 1573 volume cited by Weller (see no. 69); though there is no reason why the translator should not have himself conceived the idea of detaching the Pinthian distiches from some one of the many

editions of the *De remediis* containing them, and editing them separately with Swedish translations, except that, perhaps, in that case, he would have been likely in some way to allude to the *De remediis* itself.—The German distiches of Pinthian prefixed to dial. I., book i. read thus in their antiquated Swedish orthography:

Hör vnger Man, achte och merk,  
Hvij står din frögd i Vngdoms werk?  
Vngdom medh hast försvinner bort,  
Ty Döden jaghar altijd fort.

And those which open the succeeding dialogue are rendered in this wise:

Menniskia betenck wäl här,  
Skiöt ey thet tu så fagher är,  
Fägrink kyskheeten försat gör,  
Then oss alla dock elska bör.

—The translator, Arvidus Olai, or Olavi (Arvid Olafsson), is cited by the historians of Swedish literature (see P. Wieselgren's *Sveriges sköna litteratur*, vols. i., pp. 281-2, and iii., pp. 366-7); and a sketch of his life will be found in J. J. Hahl's *Linköping stifts herdaminne*, (1846, pp. 200-201). He was born in 1609 at the little town of Skeninge (whence he styled himself 'Scheningensis'), entered the university of Upsala in 1631, took orders in 1633, became, the following year, a teacher (collega) in the gymnasium of Linköping, and received in 1649 the living of Gryt. He died Jan. 3, 1663. Besides the *Speculum morale* he published a Swedish version of J. von Beust's compendium of the treatise '*De arte bene morienti*' under the title of '*En nyttigh och grundelig Tractat om then förnemlighe och helsosamme konsten til at wäl och saligkn dö*', (Stockholm 1632); a '*Phrasiologia [sic] puerorum*' (Linköping 1643), later reprinted as '*Dialogi pueriles*' (Stockholm 1667); a '*Donatus*' ('*in usum scholæ Lincopnensis*') issued twice after his death (1668 and 1678); and a number of sermons (1642, 1645, 1649). Hahl characterizes him as '*En berömd och flitig man*'.—The copy described appertains to the Upsala University Library.

## FINAL NOTES.

**Manuscripts of the '*De remediis*.'**—In his two catalogues of '*Codici Petrarcheschi*' Enrico Narducci enumerates thirty early codices of the *De remediis* existing in twenty two of the principal libraries of Italy. Others are to be found in the minor public book-collections of the kingdom; and a few even in private libraries. North of the Alps the number, however, is relatively greater.—Giuseppe Valentinelli ('*Petrarca e Venezia*,' pp. 105-106) thus describes the most important, historically, of the codices existing in Italy, and which has already been referred to (see the '*Preliminary Note*') as a treasure of the Marcian Library in Venice:—Francisci Petrarcae laureati, de remediis ntriusque fortunæ libri duo. Splendido codice membranaceo (Z. L, 475, di c. 126) del secolo XIV, scritto da una sola mano, ove se ne eccettuino i quaderni terzo e quarto. Il testo, benchè in generale di buona lezione, manca talvolta di alcune parole. Distribuito a due colonne, è accompagnato da brevi note marginali dichiaranti la

materia trattata, e da mani diseguate che accennano alle proporzioni capitali, ma specialmente alle sentenze. Il margine inferiore alla fine del quaderno reca nel mezzo il richiamo tra piccoli ornati a colori. Le capilettere dei due libri sono messe a fregi colorati in oro; quelle dei capitoli supplite in rosso ed azzurro; tutte le intitolazioni scritte in rosso. Aggiunge importanza al volume la qualità della membrana, di fibra stipata, lascia quantunque non sempre candida, allineata a perpendicolo per la regolarità dello scritto. E ciò pure che ne rileva il pregio è l'avvertimento apposto dallo stesso copista alla fine, ad inchiostro rosso ed azzurro alternato, nel quale è fissato il termine del trattato. «Deo gracias. Scriptus et completus manu mea Francischini de Fossadulci, notarii, civis tarvisini. Tarvisii anno nativitatis dominice millesimo trecentesimo nonagesimo octavo. Indictione sexta. die Martis. XII Novembris. hora septima. Ex originali proprio scripto manu indelende memorie domini francisci petrarche dignissimi laureati et per eum ipsum ad exitum. perducti. Ticini. Anno domini. 1366. IIII. nonas octobris hora tertiam. Amen.» Leggesi quindi scritta nel secolo decimoquinto la nota seguente: «M.CCC.LXXVIII. die martis XVIII. Julii hora quinta noctis arquade inter montes euganeos, duos dies et LXX. annum attingens obiit celeberrimus vates ystorieus, theologus et orator eximius. qui in M<sup>o</sup>.CCC.XLI. die VIII<sup>o</sup> aprilis sub examine Illustrissimi Roberti regis ierusalem seicilie et apulie sapientissimi atque potentissimi Rome in arce capitolina maxima cum gloria et totius romani populi consensu extitit laureatus.» La Marciana deve questo buon codice alla larghezza di Giovanni Battista Recanati, patrizio veneto, che legavalo con altri stimabilissimi nel 1734.

**Other French Versions.**—*Ferrazzi*, in his '*Bibliografia petrarchesca*' (p. 232), says:—L' Hortis ricorda un'altra versione [of the *De remediis*] di Giovanni Doudin, canonico e baccelliere in teologia, ch'ei fece d'ordine di Carlo V. Il mss. trovasi nella Nazionale di Parigi. Il De Sade vuole che anche Giacomo Bouchant, che tradusse il libro *De' Rimedii* di Seneca, voltasse pur quello del Petrarca. *It seems scarcely probable that Charles the Fifth, whose tutor had been Nicolas Oresme (see no. 54), the translator of the earliest printed French version, should have requested another scholar to render the De remediis into French. Oresme, as already stated, died in 1382: king Charles died in 1380; it is equally improbable that two different translations should have been completed before these dates. The matter, however, can only be cleared up by further research. The version thus referred to by Hortis and Ferrazzi has been thought to be identical with a partial one in French existing in the Laurentian Library (cod. Med.-Pal., no. 41). It forms a small, thickish vellum manuscript of the fifteenth century entitled Dialogue des septante-sept dialogues ou le poete parle de fortune adverse. It comprises only a portion of book ii. The text commences:—[E]s toutes les chosee qui jamais me pleurent a lire ou a ouyz reciter cer tes il ny en a aucune qui plus me tienne au courage: ne qui pl<sup>o</sup> souuent sont reduyte a ma memoire q<sup>ue</sup> ee qa escript le philosophe heraclitus.... The same passage (opening of the prologue to book ii.), in the printed text of Oresme's version, reads thus:—De toutes les choses qui onques me pleurent a lyro ou a escouter onques a bien pou riens ne sen assist ne adioinet plus parfondemēt ne plus fermement en mon entendement ne ne tourne plus souuent a ma memoire que le dit dung nōme Heraclitus.... Judging from a very inadequate examination it is quite possible that the Laurentian manuscript, at least, will prove to be merely the Oresme translation in a text varying somewhat from the printed one.—De Sade asserts ('Mémoires pour la vie de François Pétrarque,' iii., p. 351), without any citations, that the Paris National Library possesses a manuscript French version of the *De remediis*, made jointly (not separately, as Ferrazzi erroneously states), by two scholars attached to the suite of the Dauphin (afterwards Charles V.), 'Jacques Bouchant de St. Quentin, sergent d'armes du Roi & Jean Dandin (not Daudin). It will be seen that Ferrazzi's note, by its misprints and misarrangement, somewhat distorts the sense of the statements which he cites from Hortis and De Sade.*

**Translated Excerpts in Italian.**—Two notable instances of versions of passages from the *De remediis* occur in modern Italian literature. The first is contained in *Panegirico di Napoleone e frammenti di Francesco Petrarca volgarizzati*—di Giulio Perticari. (1) Parigi MDCCCXXXVII.—It is an octavo of f. [1], pp. 2-31. The extract *Dal libro de Remed. utriusq. Fort. Lib. I. Dialogo 83. is found on pp. 23-24, being a translation of the dial. De carceris*

exitu. *The author, count Giulio Perticari (b. 1779, d. 1822), wrote the notable work 'Degli scrittori del trecento.'*—*The other version forms a part of the treatise, Della religiosità di Francesco Petrarca discorso di G. C. Parolari O Bassano Tipografia Baseggio editrice 1817, an octavo of ff. [3], pp. 8-48. The translation is from book i., dial. 13, De religione, and occurs on pp. 23-25. A new edition of this interesting essay appeared at Milan (Piretta) 1857. It was originally read by its author, Giulio Cesare Parolari, at an assembly of a learned institution in Bassano.*

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